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EDITOR Andy Secher

MANAGING EDITOR Mary Anne Cassata

COPY EDITOR Jennifer Fusco

ART DIRECTOR Frank Cafiero

PHOTO EDITOR Debra Trebitz

CIRCULATION MARKETING DIRECTOR Marty Puntus

NEW JERSEY EDITORIAL OFFICE

210 Route 4 East, Suite 401 Paramus NJ 07652•(201) 843-4004

ADVERTISING REPRESENTATIVES

NATIONAL ADVERTISING DIRECTOR

Mitch Herskowitz 441 Lexington Ave., Suite 602 New York, NY 10017 • (212) 490-1715

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ADVERTISING MANAGER

Hit Parader Publications, Inc c/o Victor Sierkowski • 40 Violet Ave., Poughkeepsie, NY 12601 (914) 454-7420 • (203) 734-6044

CONTRIBUTING EDITORS

Vinny Ceccolini, Gail Flug, Lou O'Neill Jr., Jeff Kitts, Anne Leighton, Kevin Michaels, Pat Mitchell, Patti Romanowski, Pamela Shaw, Michael Shore, Jodi Summers.

CONTRIBUTING PHOTOGRAPHERS

CONTRIBUTING PHOTOGRAPHERS
Nick Charles, Tony Cutajar, Annamaria DiSanto,
George DeSota, Rick Gould, Ross Halfin, William
Hames, Nader Hashimoto, Glen LaFerman,
Robert John, Gene Kirkland, Krasner/Trebitz, Liza
Leeds, Eddie Malluk, Larry Marano, Greg
Maston, Jeffrey Mayer, Lynn McAfee, David
McGough, Ken Settle, Starfile, Anthony Stroppa,
Jodi Summers, Jeff Tisman, Marty Temme, Chris
Walter/Photofeatures, Mark Weiss, Frank White,
Neil Zlozower. Neil Zlozower.

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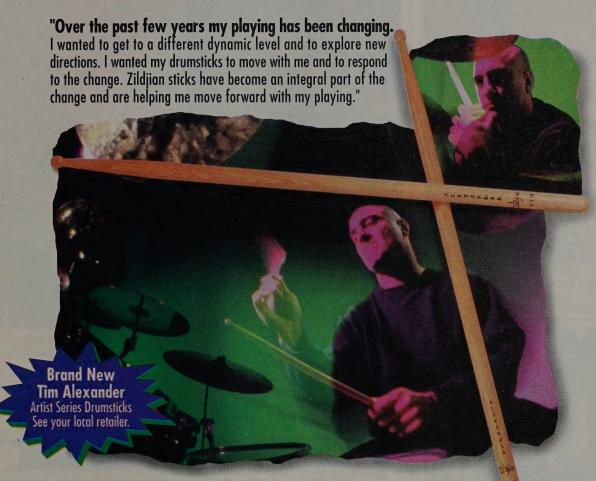
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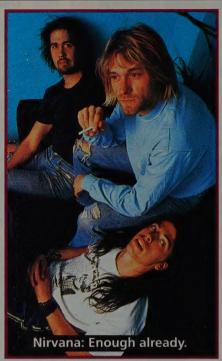
SICK OF NIRVANA

Your magazine is the greatest! But one thing I am sick of seeing is Kurt Cobain and Nirvana. First of all, Kurt is dead and he's not coming back. Second, there is no more Nirvana. So why aren't you writing more stories about "alive" talented bands like Korn and Metallica? Get to it, **Hit Parader**!

M. Bondaryk, Canton, MA

RETURN TO ROOTS ROCK

Do you know what annoys me the most? All those little punks who think they know what they are talking about when it comes to music. They act like they are the ultimate music critic who should be honored for their overstated opinion. For example, people talk about how they connect with musicians such as Trent Reznor. But have they been with him every moment of his life and music career? Obviously not. They also say that they know the ultimate meaning behind all their favorite bands' songs. But in reality, they have no idea about

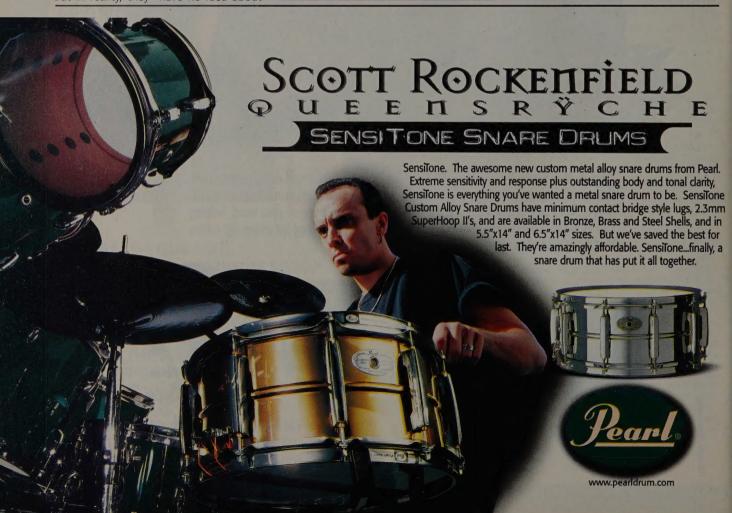


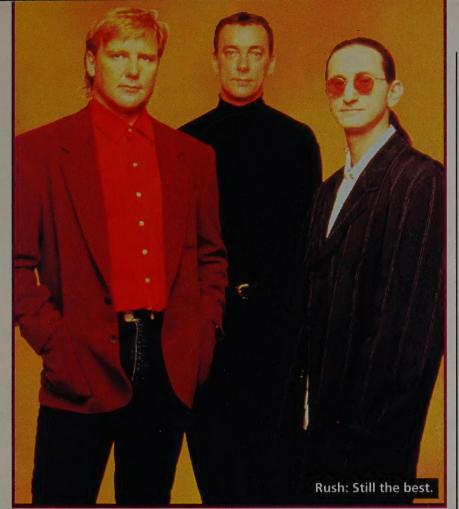
the meaning of the musicians' songs, only the person who wrote the song does. Besides, real hard rock music does not contain synthesizers, it has a pure sound of the guitar, electric or acoustic. To find music like this, go back to the roots of today's music and listen to groups like Led Zeppelin, The Doors and Jimi Hendrix. These people are the forefathers of today's rock music. Back then, music was music. But today, it's not. The artists in my day knew how to put their hearts into the songs. But today, music is nothing more than mechanical or industrial pieces of garbage. I am not personally attacking modern day musicians, but I do recommend that they look back and see where the music really came from. I hope other people share my opinion on the definition of true rock music

Music Lover, Greensville, NC

WHAT'S THE RUSH?

Why don't you give a little space to the best band on the earth— Rush. I know





they may not be hip enough for you super-cool dudes, but they still rock!

Scott, Ventura, CA

I'm disappointed in you Hit Parader. Hasn't anyone heard of Bush lately? They are one of the hottest rock acts of the '90s, but you are too busy writing about '80s bands like Kiss and Aerosmith. We dedicated Bush fans demand to see more of them. Why hasn't Bush been on the cover? They are certainly worthy of a cover or two. Just in case you forgot, their debut disc, Sixteen Stone sold well over eight million copies and it is still selling strong. Their follow-up, Razorblade Suitcase is doing just as well, possibly even better. The very least you can do is give us concert dates or other forms of information. We are sick of seeing bands like Manson and Nine Inch Nails get all the glory. Put in more Bush and less of t those boring burn-outs from the past!

Bush Fan, Sudbury, Ontario, Canada

I love **Hit Parader**, but I haven't seen very much on Green Day lately. Why is that? Green Day was the reason I started buying the magazine in the first place. I know a lot of fans that love Green Day and want to see more of them. I won't

stop buying the magazine if you don't put more Green Day in it, but I will find other magazines that will do more on them. I'm just saying we Green Day fans deserve better and so does the band. So **Hit Parader**, are you gonna give us more Green Day or not?

Kelly

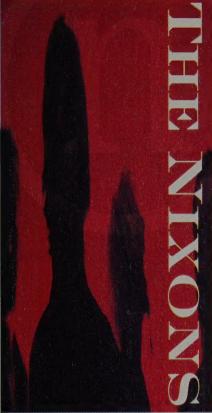
REAL PUNK VS. PSEUDO PUNK

This letter is for those so-called punk idiots who write in about Green Day. What the hell are you talking about? I don't think you even know. Do you know that Green Day, Rancid and Offspring are in the same category? Is it pseudo punk? Real punk? You have no clue, do you? If you want to know what real punk is, go listen to the Ramones and get your priorities straight. You may also learn something too. You silly little punk people are confused and need help— fast! The only real punk is the original punk.

Adina

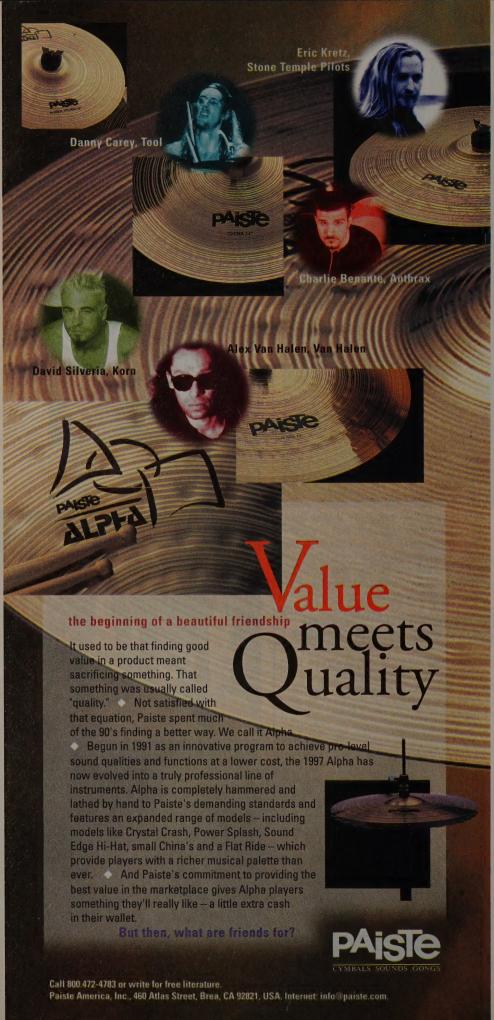
I beg your pardon, **Hit Parader**. But why do sorry rock magazines like yours keep putting pathetic dead rock stars like Kurt Cobain on the cover? As far as I'm concerned, the next time you put him on the cover (and you will), make sure you spell the loser's name right this time—that's *Turd Nobrain*. You got it now?

Sick of Cobain











MARILYN'S NOT SO COOL

I just want to say I feel sorry for all you losers who worship Marilyn Manson. You think I am being judgmental, but I'm not. Yes, I too at one time thought Marilyn was the most awesome freak and had posters of him all over my walls. But the minute I found out that he rips up Bibles and performs oral sex on men in public, he was gone. How sick and twisted can one person be? He says society is sick and twisted, but in reality society isn't doing anything nearly as bad as Manson is on stage. So you fools think your Manson is so cool, but how cool is "Brian" going to be when he stands in front of God someday? What will your precious Marilyn say then?

Michelle, Orlando, FL

MAGNIFICENT MARILYN

I am commenting on all the Manson haters out there who really need to listen closely to his music before making an unfair statement. Listen to his music with an open mind before you decide to hate him. You really have no clue as to what he is really all about. Marilyn always makes good points in his songs, and there's usually a meaning behind every verse. So don't judge him unless you can understand him.

An Obsessed Fan, J. Clayton

MORE METALLICA

This is for all those people who say they were fans of Metallica before the **Load** CD. If you were a real fan, you would stick with them no matter how much they changed. What do you expect? Metallica hadn't released any new music for over five years. Of course they are going to change. So what if they cut their hair. Metallica will always rule no matter what. As a dedicated fan, I will always stick by Metallica no matter how much they change. Think about this the next time you call yourself a fan.

K. Stewart, Consholocken, PA

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FRONT PACES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

ON DEADLINE: LATE AT night, the sky, pitch-black and who ■ have a hunch wedding bells might ring! should call (collect of course) from the great Northwest but our all-knowing, all-seeing snoop, Seattle Joe. "Even I can't believe it." Joe exclaimed! "But Soundgarden is through. After all that work and all these years, how can you figure it? They've already sold 20 million records and were just ready to break as superstars." We asked SJ if there had been any fighting within the group. "Yeah, there were some disagreements... Hey, did you ever hear of a band breaking up when everything was fine? They've finished the last tour and they wanted to stop.

We can only say we wish the guys luck, thanks for all the great music and what a great run Soundgarden

enjoyed!

SECRET STUFF: That veteran American metal-group freaked out a TeeVee network with certain "salty language" and the whole thing went out L-I-V-E, L-I-V-E, L-I-V-E! Top executes reached for the Valium. If you think this isn't where these guys are at, dream on!

QUICKIE QUIZ: Last month, we asked you how many times "Captain " Jerry Garcia and his Grateful Dead sold out Madison Square Garden. Correct Ans: 52 times between '79 and '94. Who's that headline making metal madman whose band was recently temporarily banned from a New Jersey facility? Hint:: His initials are MM— More, much more 'bout this next month.

ROCK WIRE REPORT: Did you hear about that heavymetal crisis in (of all places) Cairo, Egypt? seems about 100 or so rockers were playing their music too loud and were thrown into the clink and get this: the charge was "contempt of heavenly religion." Word is the likes of Sonic Youth, Tool, the above mentioned Soundgarden and Rush all wrote letters to Egyptian President Hosni Mubarak asking for the metalheads' release. All the Chili Peppers joined in as did Edward Van Halen. Eventually, all were sprung from the hoose-

Speaking of Eddie V, he emphatically denied that he and his wife, Valerie Bertinelii, were breaking up.

Quoth Eddie, "We're stuck with each other and we love

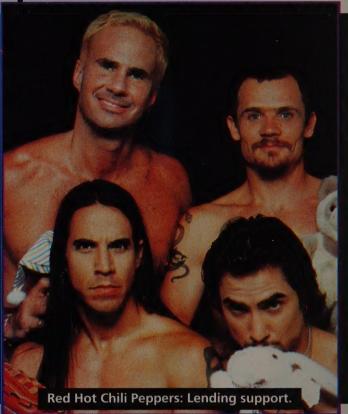
it. Remember, we've been together for 16 years now. As far as drinking goes, I can't stop. I'm an alcoholic. If I do, I'm in big trouble. One night about five years ago I came crashing in and alarmed my son, Wolfgang. He was about 18 months at the time. Wolfie looked at me and said, 'Daddy, what's wrong?' I can almost cry just thinking about that day, because it hit me like a brick wall!" Talk about a sobering comment (no pun intended) but Eddie V is on the right track for himself and his family...

John Mellencamp raised eyebrows with a \$75 top ticket price at his four moist recent Gotham shows... Please, I can say no more. But how about that KB on the Stones? It blew us away... So sorry to see cancer claim the irreplaceable Laura Nyro who left us far too young at 49. She could write, sing, play, but most importantly was a truly wonderful person...

Miss Courtney Love wants to go with Billy Corgan as producer of her long-awaited album. Meantime, how hot are things with Oscar-nominated actor Edward Norton? We \blacksquare a building that has four walls— with tomorrow inside.

NO NAMES PLEEZE: A very public television star is ultra concerned about a video floating on the internet that features explicit sex.

OVER 'N' OUT: The latest metal-masher to fall victim to tinnitus (playing rock so loud you actually damage your hearing) is Metallica's driving force James Hettfield. Of course, Pete Townshend of the Who was probably rock's Thomas Edison when it comes to self-inflicted hearing problems. James



recently said the ringing in his ears was driving him crazy. he told pals that sometimes he has to "sleep with the television on and that alcohol seems to only make it worse."... Time magazine recently included NIN's Reznor as one of "The Most Interesting People in America '97. Under his mug: "There is worse pain than yours." ... So sad to see Beatle Paul McCartney turn up without Linda at Buckingham Palace when he received his Knighthood by her majesty Queen Elizabeth II. Her breast cancer has kept Sir Paul's wife away though three of the couple's four children did attend... Bush flipped out lots of parents at Madison Square Garden with raunchy videos behind certain songs. Awful lot of young ladies 12, 13, 14 in the audience... Def Leppard recently did an open-air in Panama that was staged on a former military Base. Sources say it was a wild performance.

SEE YOU NEXT MONTH: Until then, remember: School is

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HIT PARADER/WASHBURN P2 GIVEAWAY

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here was a time not-that-long-ago when the antics of W.A.S.P.'s Blackie Lawless seemed positively outrageous. His blood-spurting, feather shredding on-stage actions (which usually included the theatrical "defiling" of a gagged-and-tied, mostly naked— and very willing— female participant) often appeared designed to expressly piss-off as many conservative action groups as possible. Heck, back before her days as Mrs. Vice President, even the omnipresent Tipper Gore took particular pleasure in

"Kill, ***k, Die") he has reunited after an eight-year separation with long-time partner-in-crime Chris Holmes— with whom he recorded all of W.A.S.P.'s best-known mid-'80s disc— to create a tear-the-roof-off, no-holds-barred hard rock spectacular. Delving deep into the dark side of the human condition, on such songs as My Tortured Eyes, Take The Addiction and Killahead, the reunited twosome have created a veritable smorgasbord of terror-riddled riff rock. Whether such a sound and style will be widely accepted by the sup-

bands are gonna have to give up because there will be nothing visually left to do."

Obviously understatement and modesty are two commodities in rare supply when Blackie Lawless is around. But maybe it's good that a large-egoed, large-mouthed rock and roll performer is back on the scene to teach some of the meek, limpwristed stars of today a thing or two about stage showmanship and the hard rock ideal. Of course, with K.F.D. hoping to pioneer a new metallic genre that has been quickly labelled "snuff rock" by both its detractors and supporters, there are those who will certainly once again label Lawless as "a degenerate", "a pervert" and "a psychopath". The fact is that such labels only bring a smile to his face. This is hard rock taken to a logical



attempting to derail Lawless' "lawless" activities. But these days things have changed markedly for W.A.S.P. Sure, Blackie may still be as outrageous as ever, and his current music (as presented on W.A.S.P.'s latest disc, **K.F.D.**) may posses as much of a dark undercurrent and sonic punch as any of the group's oft-praised '80s efforts. However, when compared to the efforts of rockers like Marilyn Manson, Lawless' latest tales of blood, sex and death seem positively tame!

Certainly Lawless has lost none of his desire to titillate, annihilate and thrill through his razor-edged musical productions, but quite honestly, his days as the self-professed Public Enemy Number One now seem well in the past. But, despite his current status as an indie label rocker battling to regain his hold on the public eye, you've got to give ol' Blackie some serious credit. On **K.F.D.** (which actually stands for

"There are bands out there trying to be extreme— but they don't have a clue."

posedly "sophisticated" rock audiences of the late '90s remains to be seen. But true to his nature, Lawless has no fear when it comes to his status in today's rock world.

"The time is right for W.A.S.P.," he said. "There aren't enough bands out there playing this kind of music. There are a few groups that are trying to be extreme, but they really don't know how to do it. We do. But this music isn't designed merely to shock, stark realism is the only thing that matters. The new record is just part of the equation. Our live show is going to blow people away to the extent that after we finish doing what we're doing, all other

BY ANDY SECHER

designed to offend, outrage and incite, as usual there is a definite method behind Lawless' apparent madness.

This was the single most difficult record I've ever had to make," the sixfoot-six-inch vocalist/guitarist said. "You listen to the music I've done with Chris and then listen to the stuff I've done without him. His influence is all over this record. He helps bring out the beast in me. Chris is the single most angry man I've ever met in my life and I feed off of his anger. Chris and I started writing the songs for this album in his demo studio, without really knowing where things would end up. We spent a few months just bouncing ideas off of one another. I look at a song like it's a puzzle, I like to go in with a hatchet and start moving things around, until they all seem to fit.



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STIES & SOUNDS

BY JODI SUMMERS

You never quite know which music godz are fans on the Internet. FYI: Korn vocalist Jonathan Davis is fully into the Web. Korn's voice declares, "When I have a minute I just like to go surf he net. I like to cruise around my home pages. There are like 20 on there now."

Actually, the quantity of Korn pages is closer to 220 on Yahoo!, if you include the scientific listings on the Korn shell technology.

Looking for rock and roll, the Creepy side of Korn, page 2, located at www.addictcom. issues/2.02/Kornfeature/page2.html, gives you deep dark insights into the band's name (too gross to print) and info tidbits as to why Davis wears mascara...

Korn: Ruling the net.

"Growing up, I was living with my real sister and my step-sister, so I had two girls in the house. When I was in high school, I wasn't a jock, I was into art, drama and music and I wore eyeliner, so I wasn't accepted. People used to call me a faggot and a queer, so I wrote the song Fage to get back at them."

Korn pages that Jonathan's partial to include Korn on the Cob at www.public.asu.edu'halo8/korn/index.html Josh's Korn Page—www.gremlan.org/korn/, Spawn's Lair at www.public.asu.edu'ispawn /korn.htm.

"I've got a laptop that travels with us," informs Jonathan. "Every night I go on it."

The official Korn website at www.music.sony.com/Music/Artistln-fo/Korn.html is actually very cool. Free for the taking are unreleased underground tracks and mixes.

"They get those from Europe... they're all released over there," Jonathan explains. "Here, you just download them off the Net."

Feeling pretty well satisfied on Korn, we wanted to see what we could about the new 311 album. What we found was a myriad of amazing information. There's the obvious, like the fact that the band took the name because 311 is a police code for indecent exposure. (It relates to a naked swimming episode involving various band members.) Did'ya you there are composite materials in an aircraft structure called AE 311, and that PSC 311/321 is terminology used in Carbohdrate Metabolism? You can learn a lot about chemistry if you're into 311 and on the Web.

Proper 311 information begins at the Capricorn Records site

at www.capri.com/311/311.html, but the most updated 311 stuff can be had at falcon.cc.ukans.edu/~scoryell/311 /311main.htlm. This area is laden with history, facts, interviews, merchandise, all in all, a really complete scrapbook honoring 311.

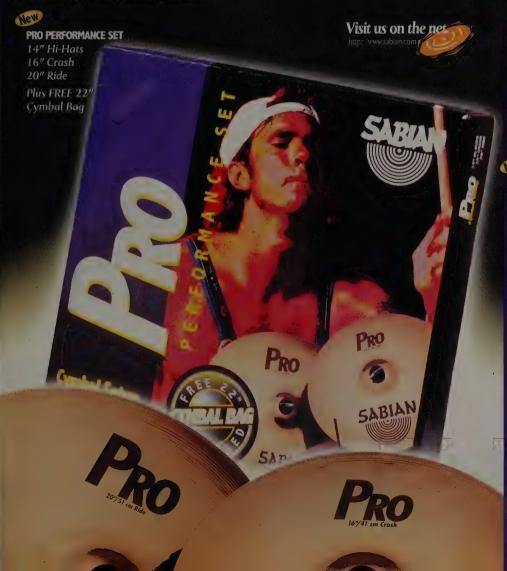
Another good 311 stash of facts can be found at www.cei.net/woodruff/ 311/frame.htlm.

Definitely worth looking into is an English and Brazilian page on neopunkers Pennywise, located at www.geocities. com/sunsetStrip/Pal/ms/1512/pennyehtlm. This page dedicated to the memory of the Jason Thirst, original bassist of Pennywise, captures the raw enthusiasm which epitomizes the band. This site is a true fan's page where you can vote for your favorite songs and albums. It's not fancy, but all the information is there, presented with passion in a decidedly un-American way.

The official Pennywise page at pennywise.tierranet.com/ also works. Therein lies praise the group's new album, **Full Circle**, and really cool punk links. The links are what makes this site. So log on and surf.

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JGHT-

BY ROB ANDREW

Master Of Puppets to form a two hour smorgasbord of hard hitting magic that is a true feast for any died-in-the-wool headbanger. Moving about their elabo-

It's big, it's loud, it's positively overwhelming! It's been called "The Greatest Show On Earth", a no-holds-barred sight-and-sound extravaganza that has pulverized audiences and overwhelmed media scribes since its inception some six months ago. What is it? Why, it's Metallica's year-long, 200 market, road excursion— a concert spectacular that took over a year to dream up and put together and that has already gone far in revolu-tionizing the way a rock show is presented, marketed and designed. Featuring a massive, centrally-located "figure 8" double stage, state-of-the-art lighting effects and enough pyrotechnic explosions to set off a major Third World revolution, the band's current world invasion now ranks as one of the most ambitious and clever undertakings in recent rock and roll history.

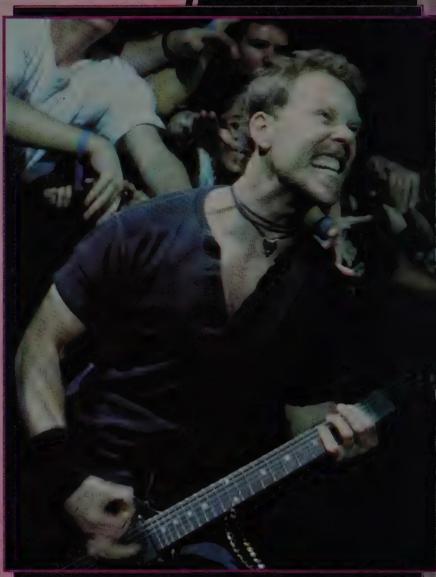
Each evening's performance depends on no less than a road crew of over 30, a bus and truck caravan of ten vehicles and a nightly budget estimated to be in excess of \$70,000. It's all enough to make anyone's head spin like that chick's in the Exorcist. But all the planning and hard work has led to some incredible results, each and every Metallica performance is an over-the-top spectacle where obviously no expense has been spared to keep the sold out throngs that have packed each and every show entertained to-the-max.

"We took a big gamble putting together this show," said guitarist James Hetfield. "We knew right along that it was either going to be amazing or total crap. We had never worked on a stage like this before, and we had never relied so heavily on so much other stuff going on. Before we started this tour, we had been part of Lollapalooza where all we basically did was get on stage and play every night. This is really different -- sometimes we feel like we're part of all the machinery."

But before we get too caught up in the mechanical marvels of Metallica's current road show, and before we find ourselves totally wrapped up in the wonders of technology that have made this spectacle a night-in and night-

out sensation, let's not forget one important thing. It's still, the music created by Hetfield, Lars Ulrich, Jason Newsted and Kirk Hammett that serves as the foundational element of this traveling rock and roll circus. Without that, all, you'd have is plenty of style without any substance, and as anyone even remotely familiar with the workings of the Metallica rock and roll machine knows, substance is what this band's music has been about since day-one.

This time around things are certainly no different, and while their act may now be a veritable showcase for modern technological invention, it is still their bone-shaking riffs--- delivered at a brain-bending 95 decibels— and their high-powered rhythms that pro-



James Hetfield: "We took a gamble putting this show together."

serving as effective masters of ceremonies to all of the evening's light technician falling from his rig seemed to go awry, Hetfield





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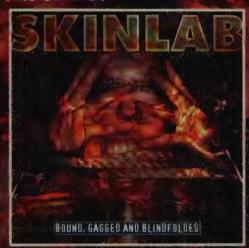
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BY WINSTON CUMMINGS

Jason Bonham has always rather contentedly existed in the giant shadow cast by his legendary father, the late, great Zed Zeppelin drummer, John "Bonzo" Bonham. While young Jason has never openly rebelled against his dad's pervasive legacy, he always sensed that no matter what he may eventually accomplish in the rock world, he would always be relegated to being merely the "other" Bonham in the pages of rock and roll history. It's not as if Jason hasn't tried...and succeeded. A decade ago his band, Bonham, enjoyed a platinum disc, The Disregard For Timekeeping, thanks to the Zep-inspired song Wait For You, and since then the drum demon has kept his name in the news through a variety of moderately successful musical projects including his recent group

Motherland, and his current project, the Jason Bonham Band— a group that also features guitarist Tony Catania, bassist John Smithson and vocalist Charlie West.

But after a lifetime of living with his father's larger-thanlife persona— as well as dealing with seemingly yearly rumors of some sort of impending Zep "reunion" with Jimmy Page and Robert Plant-Bonham felt it was finally time to tackle his family legacy head-on. In an attempt to do just that, he has now

released a live disc, In The Name Of My Father— The ZepSet, that presents some of Led Zeppelin's classic songs in an updated though highly traditional fashion. While some critics may decry the supposed "defamation"

of the hallowed Zeppelin catalog— even by a member's kin— the fact is that not only has young Bonham done his dad proud, but he's also found a worthy means of dealing with the profits generated by the disc's sales. In fact, all proceeds derived from ZepSet, as well as revenues from the Bonham Band's on-going tour, will be donated to a variety of charities including the Big Sisters Of Los Angeles and the John Bonham Memorial Motorcycle Camp.

"The scariest moment for me was after we had finished recording the tracks for this album," Bonham said. "I sat down to play them for Jimmy Page just to get his reaction. You can imagine how nervous I was. I've known Jimmy all my life, but I felt kind of uncomfortable playing him an album that I had recorded of music that Zeppelin had made famous. But his reaction was incredible. I think he was shocked in a pleasant sort of way. I remember asking him, 'Do you think we did the songs justice?' All he did was kind of give me a strange look and said, 'No, you did them more than justice.' Of course, that meant everything to me."

According to Jason, the genesis of the ZepSet concept came during his band's most recent tour, during which they would often break into a spirited rendition of Zeppelin's classic Bring It On Home. Naturally, the crowd's reaction was understandably enthusiastic, leading the drummer to surmise that a live album

> featuring only Zep classics Communication Breakdown and Whole Lotta Love would not only emerge as a major commercial success but also prove to be a wise career move. While Jason insists that the Zep set the band is featuring on their current tour will be "permanently retired" this fallnot-so-ironically just in time for the release of the Jason Bonham Band's new disc— he also quickly adds that Zeppelin's music will remain in his blood

for as long as he's alive.

"This isn't some gimmick to attract attention to myself," he said. "It came about rather naturally due to some situations that arose within my band. We had to shift some key members around just as we were going

on the road, so we couldn't play some of the new songs we had been working on. We needed to round out the set, so it dawned on me one day to play some Zeppelin songs. I had always wanted to do that, and this was the perfect time for it. The response was so great that our original ten show tour eventually ended up being 60 shows! Then the idea came of releasing it as a record—but only if the money went to charity. I've been lucky enough to enjoy many of the benefits of this business over the years, and I thought that this was my turn to give something back.



"I've enjoyed the benefits

of this business-

it was time to give

something back."



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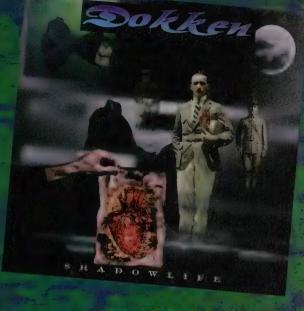


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MANSON: The legend of Marilyn Manson continues to grow. Apparently, rock's current favorite whipping boy has turned the tables on his detractors, forcing various conservative action groups to back down from their intent of banning Manson concerts in various cities across America. Manson has deftly side-stepped these problems to keep rocking, both with Ozzy Osbourne— as part of this summer's Ozz Fest— and on his own.

AERO GRIPES: There was more than a slight bit of concern in the corporate hallways of Aerosmith's record label, Sony Music, when the band's latest disc. Nine Lives, sold "only" 137,000 copies during its the surface." Check out the Megamen's new disc, Cryptic Writings for a healthy dose of new Mustaine magic.

PHIL 'ER UP: Pantera's Phil Anselmo, currently knockin' 'em dead on the road as part of this summer's hottest touring show, The Ozz Fest, reports that his previous health problems are now all in his past. "Everyone wants to know if I'm staying clean," he said. "I just look 'em all in the eye and say, 'Damn right I am!' I know I made a mistake last year- a mistake I'll never make again. Hell, that almost killed me; you'd better learn some lessons from an experience like that!"



first week of availability last March. Despite hitting the charts at the coveted Number One position, inside sources at the label were hoping to sell at least 250,000 copies that initial week. Since then, the disc has gone on to sell over a million copies, and may well be on its way to "double platinum" certification.

DETH THREATS: Megadeth main man Dave Mustaine has certainly mellowed over the years. Once one of the most notorious guys on the hard rock circuit, Dangerous Dave isn't quite as dangerous anymore— at least when he's away from the recording studio or concert stage. "I am much more in control of myself when I'm away from music," Mustaine revealed. "But when I'm at work, a lot of that old anger still comes to

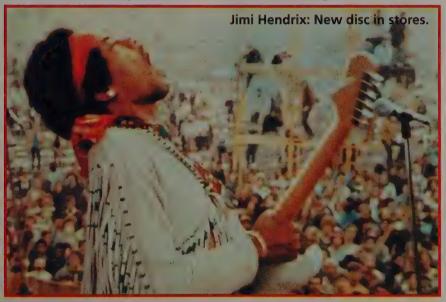
ET TU CRUE?: Why was Motley Crue's latest disc, Generation Swine, delayed not once, not twice, but three times before finally appearing in June? Depending on whom you ask, the answers range from "polishing the finished songs" to "recutting major parts of the album." Most likely, the answer lies somewhere between these polar opposites, with the band needing to rework some aspects of the disc before record label bosses felt it was ready for public consumption.

GREEN ALERT: Reports continue to circulate through the rock underground that Green Day are once again having internal problems. While it has been confirmed that Billie Joe and the boys were working on a new album as recently as February, it now appears that the Green Day "breakup" stories are again beginning to rear their ugly heads. So far neither the band or their press representatives have either confirmed or denied these rumors, but as we always say, where there's smoke there's usually someone smoking!

VH UPDATE: Recently Hard Rock Happenings received an early morning call from Scotty Ross, Van Halen's long-time road manager, assuring us that the band's new album is proceeding along without a hitch. The reason for Ross' call? Apparently he was under the impression that erroneous word had leaked to the media indicating that forces at VH's record label had heard some of the group's first recordings with new vocalist Gary Cherone and

entering into a new recording/touring project with their unpredictable vocalist. "They know they want to work with Scott," our source says. "But they don't know if they can work with Scott. It's a real tough problem."

JIMI JAM: It's now been 27 years since Jimi Hendrix died at the age of 27. And it seems as if a new generation of rock and roll fans are just beginning to discover the long-departed guitar genius. The release of a "new" Hendrix disc, Land Of The New Rising Sun, apparently signals the beginning of a fresh cycle of Hendrix discs, some merely remixed, rehashed versions of familiar material, others promising to deliver "previously unheard" jams, live concerts and studio recordings. We wonder what ol'



weren't exactly thrilled. He assured us that not only hasn't anyone heard new music yet, no new songs have even been recorded!

OZZ NOTES: Many so-called experts said it couldn't be done! But leave it to the inimitable Ozzy Osbourne to make the impossible possible. Prior to the start of Ozz Fest in late May, industry "experts" were still stating that the oft-discussed Black Sabbath reunion "would never happen". They said "there was too much bad blood", "too many business problems" and "too many clashing egos." Well, as we all know, not only did the reunion take place, it's been a smashing success! Just shows ya what some good negotiating, and some big bucks will do to smooth over past problems.

NO STONE UNTURNED: It seems as if things remain in a state of flux with the Stone Temple Pilots. While vocalist Scott Weiland seems well on his way to complete recovery following his latest rehab visit, reports continue to circulate that Dean and Robert DeLeo remain concerned about

Jimi is thinking about all this.

NIRVANARAMA: Speaking of the Dearly Departed, more than three years after his death, Kurt Cobain continues to make news. It now seems as if certain long-time Nirvana fans are trying to stop Cobain's wife, Courtney Love, from selling the home they once shared—the same home in which Cobain committed suicide in 1994. While it still isn't known what actions these "Fans Of Kurt" will take to prevent the sale, it is known that Love seems aware of—and amused by—their actions.

LOAD ROAD: Metallica drummer Lars Ulrich has revealed a few more details concerning his band's forthcoming album—now scheduled for an October release. "When we were in the studio working on Load, we knew we wanted to record a bunch of tracks. We ended up with another album's worth of material—but James really didn't want to do the lyrics at that time. So we're going to go back in around August or September, and see if we can finish those songs off."

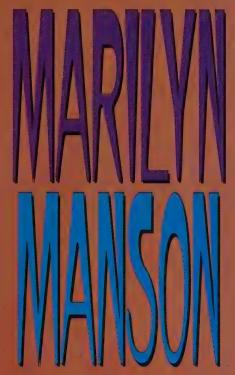




here are certain mysteries that surround Marilyn Manson like a protective shroud. They nurture him and guard him, at times creating a virtually impenetrable defensive wall that serves to deflect any and all slings of outrageous fortune that may be hurled Manson's way. They doak him in an air of ambiguity and intrigue, serving to envelope him in an aura of netherworldly mysticism that works to lure in his young followers like a piper's clarion call. In the manner of Oliver Stone's overly-colorful description of the Kennedy assassination, often Manson appears as a riddle wrapped inside an enigma, an artist whose very existence is filled with questions that practically beg to be answered.

Can those eyes possibly be real—and what kind of demented world does Manson see when he peers through his multi-colored orbs? What role does he play as the oft-discussed "minister" in his beloved Church Of Satan? What is his true working relationship with mentor, producer and spiritual partner, Trent Reznor? And, perhaps most intriguingly, exactly how shrewd and calculating is this Florida-via-Ohio rocker when it comes to promoting his most valuable commodity himself? Unfortunately, we may never know the true answers to some of these queries. Mere idle speculation is the best we can come up with. But to other questions, however, there apparently are answers—concrete solutions to some of the most puzzling questions in recent rock and roll history.

"There is dichotomy in my life," said Manson, in what rank as one of the year's



BY WILL JENKINS

that is almost cult-like in its power. There's something in his music, and in his message, that triggers a primal response within a certain segment of society. He's obviously a very clever fellow—he's figured out a way of reaching that part of the cerebral cortex and controlling, it. Only a few figures in history have been able to do that, and unfortunate-

minds of the world's teenage population with his own off-center beliefs. Others conversely state that any damage Manson wishes to inflict would only be directed at himself, as he has often spoken openly about his own self-loathing as well as his supposedly "imminent" demise. There are still others, however, who see in Manson nothing truly sinister at all. To these observers he is little more than a side-show freak, a guy willing to turn musical tricks in order to enjoy a life filled with fame and fortune. Perhaps somewhere between these amazingly divergent extremes lies the secret to Manson's success. a success that has seen his last two albums. Smells Like Children and Antichrist Superstar both sell over a million copies in the United States alone.

"I really don't know what my success says about society," Manson said. "Perhaps it does reflect certain aspects of contemporary life. People are so scared of acknowledging that there is an evil side to man's soul— just as there is a good side. But isn't that part of the basic Christian mythology? Didn't we all supposedly descend from Adam and Eve in the Garden Of Eden? Didn't they discover sin by biting the apple and start mankind off on the wrong path? If you accept that, then you must accept that there is a dark side to man's soul. You really can't have it both ways."

So far the Mysterious Manson Mystique has seemingly had far more of an impact on State-side rock and roll fans than it has on others throughout the world. While

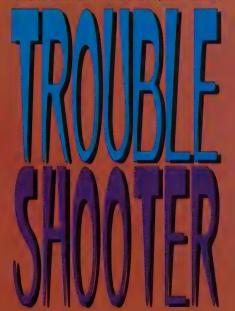
"There is good and evil within all of us. I enjoy bringing that out."

true understatements. "There is good and evil within all of us, and I enjoy searching to bring that out through my music. I like it that there are questions brought out by the music. People must look inside themselves for the answers."

As usual, Manson reveals little in his comments to help any of us get closer to the bottom of the various questions we have posed. Like a gifted slight-of-hand magician, he has continually shown a talent to deftly make facts appear and disappear seemingly at will, twisting reality in ways that only his somewhat sordid mind can comprehendin the process, side-stepping head-on issues with all the panache of a political veteran. Nothing is merely black and white in the warped world of Marilyn Manson and little is truly as it appears. Everything, from his lyrical messages, to his working relationships, to his off-stage preferences, often seem clouded in varying shades of grey, making true reality nothing more than a fleeting anomaly as it dashes across the brain cells of his mil-

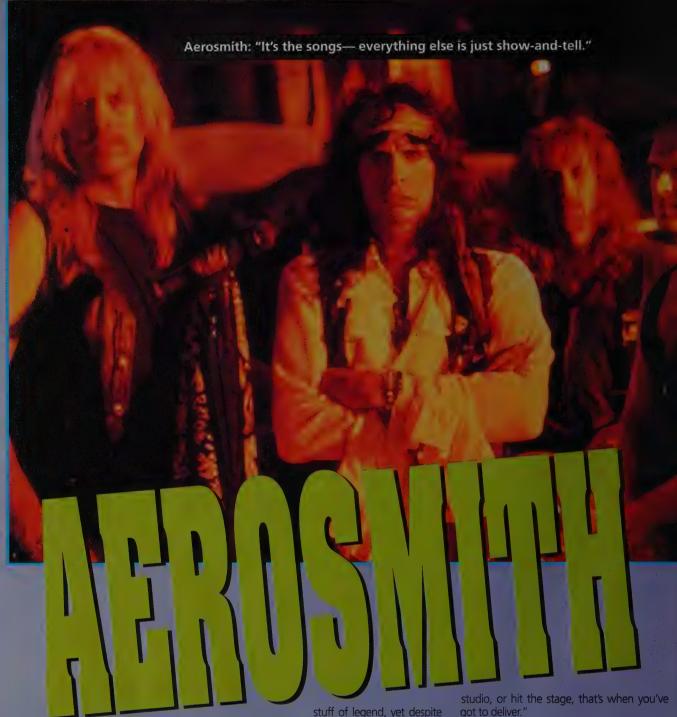
"I don't know if the music world has 'truly ever seen anything like Marilyn Manson," a noted industry observer recently stated. "A psychologist would certainly have a field day analyzing both him and his fans. At times it seems that he has a hold on his followers ly, most of them didn't have mankind's wellbeing as their primary goal."

Whether or not Manson has truly sinister intentions housed within his fertile brain is still open to widely varied speculation. There are those who insist that MM is a true menace to society, a fire-breathing, hell-spewing demon out to infect the impressionable



Antichrist Superstar has sold reasonably well in such distant ports of call as England and Germany, it seems as if MM's social diatribes have had a much more far-reaching influence on American shores where his recent national tour sold 98% of available tickets. Of course, the more open-minded European sensibility—where they don't view sex as inherently "evil" and where seemingly endless warfare has provided Euro culture with a bitter-sweet, almost fatalistic perspective on life has been openly amused by Manson's efforts, as it has by America's typically ham-fisted efforts in dealing with this supposed "menace" When Manson tours Europe he and his band of musical miscreants are greeted more as a roving cabaret show than as a dangerous "nuclear" device aimed at overthrowing modern society's delicate balance. Again, it is this striking dichotomy that fuels the engines of Manson's rock and roll machine. So perhaps we will never know the true color of his eyes, the actual role he plays within The Church Of Satan or the nature of his sexual or business relationships. Perhaps we're better off that way.

"My music often comes from my own interpretation of my dreams," Manson said. "Much of **Antichrist Superstar** is based on that. The question then becomes where the line is drawn between dreams and reality."



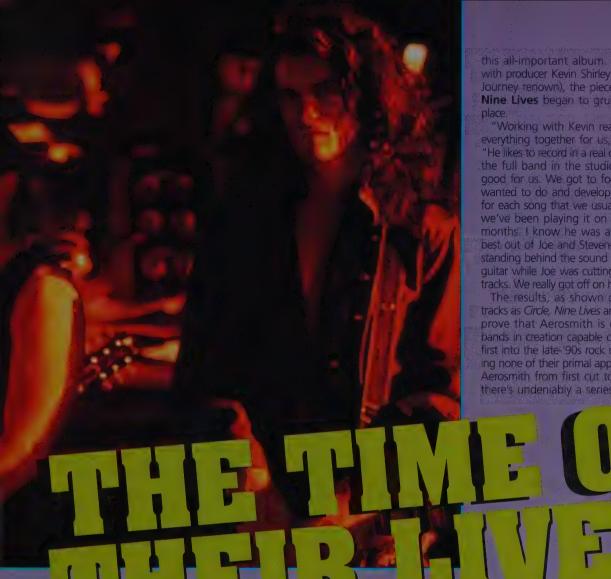
teven Tyler just knew it was going to be the question asked over and over again. He sensed it from the moment last fall when Aerosmith finally decided on a name for their then still-to-be-released new disc. Yet when the large-lipped vocalist was oncemore confronted by a query concerning whether that title, **Nine Lives**, had anything to do with Tyler's well-documented excesses, the thin-as-a-rail front man could only offer a sly smile. He knew full well that during his 49 year life span, he had somehow managed to survive more pitfalls, pratfalls and downright downfalls than any human could reasonably expect.

Tyler's varied dependences and dalliances with sex, drugs and alcohol have become the

the often overbearing words of various doctors, managers and advisors throughout the years, he has not only lived to tell about all of it, he's turned his past troubles into the foundation of his current acclaim. Now clean, sober and happier than he's been in years, Mr. Tyler knows full-well that he's certainly already had his feline's count of lives— and then some. But with a little age and experience has also come the realization that livin' on the edge isn't the only way that someone can become a rock and roll star.

"It's the songs, man," he said with typical bravado. "Everything else is just for show-and-tell. If you can write 'em, and you can play 'em, then you've got the goods. If you can't, then it really doesn't matter what else you do. You can be the king of backstage, but when it comes time to either go into the

And when it comes to "delivering the goods" few bands have ever been able to match Aerosmith in terms of the sheer visceral impact of their musical output. Once again on **Nine Lives**, Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer rock with a power, grace and ease that is, for lack of a more inspiring phrase, simply amazing. While some contemporary bands strain at the bit to growl out their hard-edged messages of love and lust, and while others moan and groan under the supposed weight of fame and fortune, this time Aerosmith has taken to the rock and roll podium with an energy and enthusiasm that positively belies their 25 years together. It is still perhaps the greatest asset possessed by these self-proclaimed Boston Bad Boys— their unyielding ability to



this all-important album. Finally, working with producer Kevin Shirley (of Silverchair or Journey renown), the pieces that comprise Nine Lives began to grudgingly fall into

"Working with Kevin really helped bring everything together for us," Hamilton said. "He likes to record in a real organic way, with the full band in the studio, and that was good for us. We got to focus on what we wanted to do and develop the kind of feel for each song that we usually only get after we've been playing it on stage for a few months. I know he was able to bring the best out of Joe and Steven—we'd see him standing behind the sound board playing air quitar while Joe was cutting one of his lead tracks. We really got off on his energy.

The results, as shown on such diverse tracks as Circle, Nine Lives and Taste Of India, prove that Aerosmith is one of the few bands in creation capable of jumping headfirst into the late-'90s rock market while losing none of their primal appeal. This is classic Aerosmith from first cut to last, and while there's undeniably a series of

BY JAMES HARDING

everything that is great about rock and roll in four boisterous minutes of pure musical ecstasy. As they have repeatedly shown over the decades on such discs as Get Your Wings, Permanent Vacation and Pump. the primal force that initially propelled hits from Dream On to Dude Looks Like A Lady to the apex of chart success is certainly still alive and well.

You can't put what we do in a glass or a bottle." Whitford said. "It happens because the five of us get together and do what we do. You can't change the formula. And as far as I'm concerned, we're still the biggest fans of what we do. This isn't work. It's our chance to keep going to the show. When we make an album like Nine Lives it's as much of a kick for us as we hope it is for the people who hear it.

For their loyal legion of fans, the arrival of a new Aerosmith album is always cause for celebration, but there's no doubt that the appearance of Nine Lives holds particular significance in certain Aero circles. Not only does it represent the band's first disc in nearly

"This isn't work. It's our chance to keep going to the show."

four years, it is also the group's initial effort under their much-ballyhooed new contract with Sony Music, the label that reportedly paid the band in excess of \$40 million to sign a seven-album deal back in 1994.

With all that in mind, the pressure was certainly on Tyler and company as they set out to work on the new disc over a year agoand it proved to be far from an easy path to success. During their ten months in the studio the band went through no less than three different producers, went a million dollars over budget and ended up with an initial batch of tunes that were supposedly rejected by the label! In the wake of these unsavory developments they had a highly publicized falling-out with their long-time manager, as well as a major change of heart when it came to deciding on the musical direction of

enticinally fresh elements running throughout the disc, Perry insists that the group has steadfastly maintained loyalty to their hallowed blues/rock traditions. In fact, the guitarist can't wait to prove that point by showcasing many of Aerosmith's new songs on the concert stage during the band's upcoming world tour. That road trek, which may last well into 1998, promises to be one of the the year's most anticipated and lucrative tour packages, and the band can't wait to sink their collective teeth back into the daily grind of their tour existence.

"It unfortunately becomes harder and harder for a band like this to get ready to go on the road because of all the extra stuff that needs to get done," Perry said: "It's not like it was in the early days when all we needed was a van and our instruments. Now it's a real project. But we're really excited about this tour. When you make an album like Nine Lives how can't you be excited about the idea of getting out there for a year or so and playing it in front of a million people or so? When that gets boring, maybe it'll be time to hang 'em up.'



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prior to the release of their second disc, Secret Samadhi, the members of Live were understandably nervous. After all, their previous effort, 1994's Throwing Copper, had sold over six million copies, making Live one of the most popular— if least known— rock and roll groups of the '90s. They sensed that their next effort was going to play a pivotal role in establishing the group's long-term identity, separating them from the legion of one-hit-wonders and providing the foundation for what band members Ed Kowalczyk, Chad Taylor, Patrick Dahilheimer and Chad Gracey hoped was a long and prosperous stint atop the rock world. Indeed, the disc has done just that. Through its ambitious lyrical approach and gut-wrenching instrumental power, Secret Samadhi has proven that these Pennsylvania rockers are in it for the long haul— a band with the talent and drive to take the contemporary music form to previously uncharted frontiers. With that in mind, we recently caught up with Kowalczyk and Taylor for a little heart-to-heart conversation.



Hit Parader: Considering the incredible success of Throwing Copper, was there a strong temptation to make Secret Samadhi a veritable clone of that disc?

Chad Taylor: There was never even the slightest thought on our part to try and recapture whatever it was that had made our previous album so successful. Each time we write, and each time we record, we're trying to capture the feeling of the moment, whatever thoughts and inspirations have inspired the four of us. What might have inspired us a few years ago has little or no impact now, just as the experiences that comprised the writing of this album will have no bearing on where we may go with our music in the future.

Ed Kowalczyk: You can't allow yourself to get caught up in trying to live up to anyone's expectations. We never read what the press said about us, or why we were or weren't—supposed to happen. All we know is that we've got an amazing new album out, and we're ready to kick ass! We're 25 years old and we've got tons of energy, so as far as we're concerned that's all that matters.

HP: We know you traveled around the world writing this album. Why?

CT: We didn't travel around the world to write the record. we wrote the record while we were traveling around the world! When you're a band, you travel, it's as simple as that, and because the last record was so successful, there was opportunity for us to play in a lot of very interesting places. But as you travel, and you're sitting on a tour bus or in a hotel room, you find you have time to write— so we did. On ton

of that, once we had finished touring, we all went down to Jamaica to relax and write some more. The way it turned out, about half the songs on this album came out of our time in Jamaica, while the other half came from the material we had put together while we were still on the road.

EK: Working the way we did on this album was really a pleasure. I was a little concerned that going to Jamaica would be too much of a distraction, and while it was beautiful, I think it was more of an inspiration to us than anything else. It was a very loose environment. We'd go two or three days without doing anything, then we'd get together and record for a day, then we'd just hang out. It was a very healthy way of doing things.

HP: So many of the songs on this album have a different feel to them. Was that brought on by the way you recorded them?

"You can't get caught up trying to live up to anyone's expectations."

EK: To some extent, yes. But we also felt it was very important to show everyone that we were making a break from what we had done in the past. We wanted to do something totally different, and we have it was a natural process for us. It wasn't like we ever felt the need to change— it just sort of happened.

CT: This is a new record and a new period of time for us. When you listen to a song like Lakini's Tuice, which is one of the songs we wrote down in Jamaica, you get a very good idea of where this band is headed. We wanted to make a strong impression. We knew that a lot of people who liked the last album would be very interested in what we would do next. Some of them may have wanted us to follow a very similar path, but those who really know us sensed that we were going to try for something fresh.

HP: Some of your long-time fans have expressed shock over how different this

PRIDE & PRIDE

The state of the s

album is. Has that surprised you?

EK: I don't think we really wanted to shock anyone, but I am not surprised by anyone's reaction. People seem to have a widely divergent reaction to the album. Some of them don't know what to think when they first hear it, then they say that after about three listens they suddenly love it. Other people seem to like it right away.

CT: I hope they're all pleasantly surprised by what we've done, if they're really surprised at all I believe that our fans have come to know us well enough to kind of expect the unexpected.

HP: You're back on the road again. Does touring ever become a drag?

CT: It really doesn't. You just shift modes from recording mode to touring mode, and you're ready to go. It's also exciting because it brings together what we like to call the extended tive family—which includes our road crew, our road manager and people who we only see while we're on the road. It takes a few days to get used to the pace of the road, but once you're back into it, nothing else in life is quite as exciting

EK: For us playing live has always represented the ultimate test. No matter how you may be feeling, what kind of stuff may be going on at home, you've got to put it out of your mind and carry on with the show. We took at it like we're a basketball team or something like that. Just because we may be a little down on any given night doesn't mean they're gonna cancel the game. If it they're gonna play, we may as well go at it as hard as we can



"We're not living off the past. This is a great album full of good songs."

hev're the band that just won't go away. The group with more lives than a hat-full of kittens. The act with more internal problems than the engine of a Yugo. The band with more personality clashes than the locker room of the Oakland Raiders. Yup, Dokken are back once again, and for the dozen or so of you out there

who actually care about the resurgence of this admittedly talented quartet, such information ranks as big news. For the rest of you, however, the fact that Don Dokken, George Lynch, Jeff Pilson and Mick Brown have resurfaced yet again-with both a new album and a new label— is a definite sign that the '80s won't officially be over until someone sticks a silver stake through its heart.

Oh, of course, we jest! In truth we love Dokken. always have, always will. Few bands in hard rock history have blended together a deft songwriting sense, a dramatic instrumental flair and a platinum-coated pop/metal sensibility with more aplomb than this West Coast unit. Throughout their highly successful mid-'80s run when albums like Back For The Attack and Tooth And Nail continually kept Dokken at the top of the sales charts, this group proved themselves to be without peer when it came to constructing brilliantly crafted, expertly executed hard rock opuses. Yet, at the same time, the highly publicized war-of-words that transpired between Don Dokken and Lynch managed to always keep the band in the "gossip page" headlines—

eventually leading to the group's breakup in

But then, just when it seemed that Dokken's silicon-slick sound was gone for good, yet another of the casualties of the ever-changing face of the rock and roll landscape, the band reemerged in 1994 on Sony Records. That disc failed to live up to Dokken's lofty pedigree in terms of either artistic fulfillment or commercial sales, and after a brief world tour— highlighted by a

sold-out tour of the Orient- it seemed as if Dokken had once again reached a dead end. But like the Phoenix rising out of the ashes, here they come again! With their signing to metal-oriented CMC Records, the release of their "unplugged" best-of disc, One Live Night, late last year, and the

appearance of a new studio effort,

BY RALPH WINTERS

Shadowlife, Dokken have jumped headfirst back into the rock and roll fray. And, who knows? With the original Motley Crue back on the scene, a Ratt reunion in the offing, and new discs from the likes of Guns N' Roses and Poison supposedly in the works, maybe we're all ready for a big-time '80s revival...whether we want it or not.

"This isn't about trying to live off of the past," Pilson explained. "This happens to be a great album that features a lot of really good songs. If we didn't think we still had something interesting to say, we'd be off doing other things, believe me! We've all matured so much as people and musicians that the music we're making now is by far the best we've ever done. If people give us a chance, I feel confident they'll like it.

> You know what? Pilson is right! From first cut to last Shadowlife alistens with a musical brilliance rarely heard on the contemporary rock scene. Showcasing their unique instrumental talents and special songs stylings on such tunes as Puppet On A String, Hard To Belive and I Feel. Dokken has emerged with a continually satisfying musical package that gives full range to the group's multi-faceted talent. There are few better guitarists in rock and roll than Lynch, and the ever-solid rhythm sec-

Dokken: "We're actually getting along fairly well."

tion of Pilson and Brown keep the proceedings moving along at a brisk speed. While Don Dokken's caterwaulings remain at best an acquired taste, on this set even he has managed to rein in his occasional overbearing vocal posturings. In all, it proves to be a compelling and comfortably satisfying set not strictly geared for the audience that grew up on Dokken's easily palatable sound.

"When we get together there is so

much creative energy, "Pilson said. "It's always been like that. But today our focus is so much better. We're more comfortable with who we are as people. We're not trying to fit into any 'scene' or be perceived as 'cool' by some people. We just place our attention on writing and playing, and for us that's good enough. We know some people have a preconceived notion about Dokken, but that's okay— we're not about to change for anybody."



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ention the name Motley Crue to any gathering of true, died-in-the-wool rock and roll fans, and the variety of reactions you'll undoubtedly receive may positively shock you. One thing you're guaranteed is that this quintessential Band Of The '80s will never receive a "who cares?" response from anyone. Rather, either screams of delight...or cries of downright anguish...will emanate from anyone and everyone even remotely familiar with these down 'n dirty rock and roll legends.

In some ways these widely divergent reactions are quite understandable when one begins to consider the vital role the Motley men have played in shaping the basic structure of the rock world over the last 15 years. To some they'll forever remain the Kings Of West Coast Heavy Metal—the brashest, boldest, baddest band in the land—the group

"It's four guys who are still ready to take it to the edge at all times."

that shouted at the devil and lived to tell about it. To others, however, the reunited foursome of Nikki Sixx, Tommy Lee, Mick Mars and Vince Neil are little more than a pointless remnant of a bygone era, a dated media fabrication, a one-trick musical pony that has about as much relevance in the late '90s as an unplugged lava lamp.

No matter how you may choose to view Motley Crue, however, one undeniable fact remains— few groups in recent rock history have ever polarized a generation of fans as completely as this truly unique musical unit. Sure, at times they may be more reliant on style than substance, and yeah, even at their heaviest, they run the risk of coming across as little more than an overamplified pop band, but in their heart and soul Motley Crue has come to represent much that remains great about the hard rock empire. From the tip of their bushy-haired heads to the tip of their tattooed toes, no one can deny that these grizzled music biz veterans still eat, sleep and drink rock and roll. No other band has ever come close to matching the groupie-grabbing, drug-dabbling, heartily-hedonistic excesses of the Crue in their prime. And in these overtly Politically Correct times, it seems most unlikely

than any other band ever will.

While today they may have all settled down just a little, hopefully leaving behind some of their more life-threatening predilections, the band members insist that little has really changed in the world of Motley Crue. They may all be married to Playboy Playmates (two of whom, just-so-happen to co-star on Baywatch), but the Motley men will tell anyone who cares to listen that despite their increased domesticity, when all four of them gather together at the same time in the same place, they're still the baddest dudes on the block. So as these onceand-future legends prepare to hit the road for the first time in over five years- in support of their recently-released disc

rat's butt over how many copies Generation Swine sells, when pushed on the matter it becomes more than obvious that he-along with the rest of the band—would dearly love to regain the commercial momentum that catapulted the Crue to the top of the rock world a decade ago. It currently appears as is the group's new disc will have to do some fancy upstream swimming if it ever hopes to match the multi-platinum success of such earlier Motley masterworks as Shout At The Devil. Theater Of Pain and Dr. Feelgood. But, at the same time, there are few knowledgeable rock pundits who would bet their life's savings against the Crue eventually regaining at least some of their past popularity.

"We're not trying to compete with our-selves," Sixx said. "We're proud of what we've done in the past, but that is in the past. When you listen to what we've done on Generation Swine you can hear that we pay a tribute to our past by updating Shout At The Devil in a real interesting way. But at the same time, most of the stuff really has an edge that's unlike anything we've ever done before. We really wanted to challenge ourselves, and I'm proud to say that we were definitely up to the challenge.

Some of the band's long-time supporters were concerned that the more expansive musical direction taken by the Crue on their new disc would put even more pressure on the returning Neil. Many of these fans recalled

Generation Swine— it once again appears to be time for us to lock up our girlfriends, our daughters, and our liquor cabinets; Motley Crue are on the loose once again!

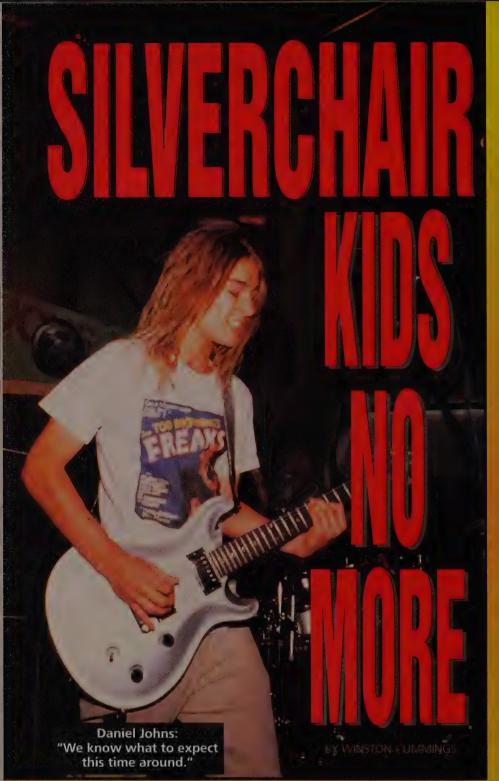
"It's no different than it ever was," Sixx said. "It's four guys who are still ready to take it to the edge at all times. I don't think that'll ever change. Either you're born with that kind of attitude, or you're not. The fact that we're married, and have kids, really has no bearing on who we are as a band. That's certainly a part of our lives—but it's separate from us being Motley Crue. Our families understand what that's about—it makes us who we are."

In all honesty, the response afforded this reformed quartet over the last few months has not been quite as feverish as the bandor their record label— may have wished for. The disc has sold reasonably well in these "anti-metal" times, and both radio and MTV have offered their guarded support of the group's latest work. But the days of Motley Crue's dominance of both the airwaves and the sales charts seem to be long in the past. While Sixx initially insists he couldn't give at BY P.J. MERKLE

that it was the issue of the vocalist's willingness— or ability— to handle Sixx' desire to explore more rugged rock and roll terrain that led directly to his surprise firing from the band in 1991. But now, almost six years later, it seems that most of the past disagreements between the Crue's members have been settled, and while there still may be a few festering wounds left to be healed, Sixx makes no secret over the fact that the group is more focused and more unified than at any previous time in their long and glorious history. They may no longer be the platinum-coated, arenafilling, headline-grabbing anti-heroes of yesteryear, but apparently Motley Crue believe they've still got plenty to offer to the rock world in 1997.

'We've never tried to fit into a style of music," Sixx said. "We've always been trend setters rather than trend followers. We're not going to jump on any existing musical bandwagon, that's for certain. We're happy just being Motley Crue, and that should be more than enough for anyone."





wo years ago, when Silverchair were just beginning to reach the height of their commercial powers following the release of their debut disc, **Frogstomp**, teen-aged girls everywhere found themselves panting madly and giggling uncontrollably at the mere sight of then-16 year old Daniel Johns. His flowing blond hair, crystal clear blue eyes and cute-as-a-button Australian accent were apparently more than enough to make teenyboppers swoon from Sydney to Secaucus.

Now, as Silverchair again enjoy the

heady feeling of living in the hard rock stratosphere thanks to the success of their sophomore release, **Freak Show**, young Mr. Johns finds himself confronting an even more intimidating adversary— the full-grown women of the world! It's a "problem" any redblooded male would sell his soul to have, but as-of-yet the shy, surprisingly soft-spoken Johns remains somewhat unsure of exactly how to best handle his new-found role as pin-up boy and international sex symbol. But at the same time, bandmates Chris Joannou

and Ben Gillies— who themselves haven't exactly been lacking for their share of female attention in recent days— find their long-time friend's growing uneasiness with his hot-shot image nothing short of hysterical.

"We try not to tease him about it," Gillies said. "But sometimes it's hard not to. It's not like he's done anything to try and make this all happen. He's still just Daniel, the same guy we've known for years. Nothing has really changed. It's the people around us who've changed. But I must admit that it's nice to get off the tour bus after a long ride and have a bunch of fans there to greet us. It's even nicer that there are a lot of girls in that crowd."

there are a lot of girls in that crowd."
It seems as if Silverchair have been attracting both their female and male fans in near-record numbers in recent days. While Freak Show may never reach the quadruple platinum sales status enjoyed by Frogstomp, the band's drawing power on the road, as well as their appeal to radio, TV and print has never been stronger. After all, these are no longer just three young boys from the eastern Australian town of Newcastle who are out to see the world. This time around this Thunder From Down Under is out to conquer the planet with their hard-edged, metal-cum-alternative sound. Daniel, Chris and Ben have done a lot of growing up since their arrival on the rock scene in 1995, but at heart they remain the same wide-eyed, slightly awe-struck rockers they were when they first set foot on foreign soil two years ago.

We know what to expect a little better now," Johns said. "We're not quite as amazed by everything we see. When we first went to a place like New York last time, we couldn't help but act like tourists— it was a little overwhelming! But, we'd also like to take the chance to see a little bit more of where we are this time. On our first American tour, people were so worried about keeping an eye on us all the time that sometimes it seemed as if all we saw were the insides of our tour bus, our hotel rooms and our dressing rooms. It really got a little frustrating. We want to get out a bit more this time. We want to see the world this time— not just pass

through it.'

Silverchair's more "worldly" approach to life these days is certainly reflected in the musical content of their latest album. While the somewhat vacuous lyrical noodlings that comprised such songs as Israel's Son and Tomorrow on their debut disc may be quickly dismissed as the over-ambitious efforts of still developing artistic minds, such new efforts as Petrol & Chlorine and Learn To Hate display a more finely honed musical sensibility. Johns, in particular,

is extremely proud of the group's rock and roll maturation, believing that the songs contained on Freak Show stand head and shoulders above their earlier output. While some of the band's supporters may disagree with John's somewhat self-conscious assessment, there seems little doubt that Silverchair's true musical destiny— as well as their eventual place in the rock and roll history books- still remains to be determined.

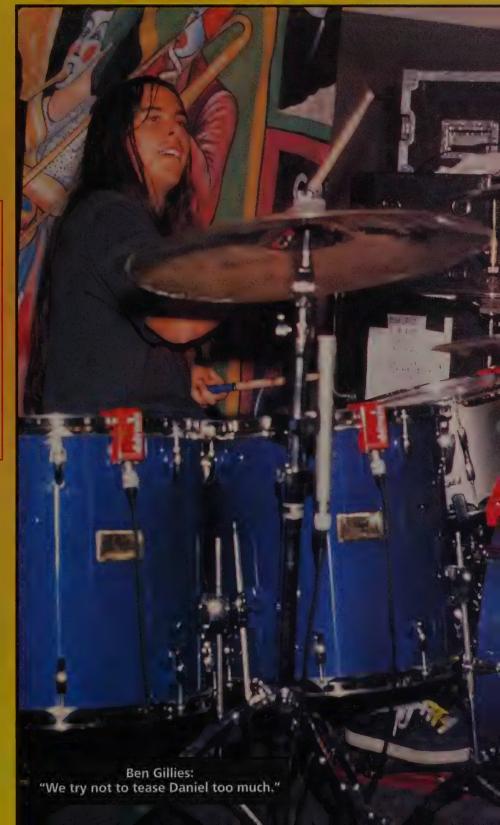
"I'd hate to think that our greatest moment has already happened," Gillies said with a laugh. "I don't like the idea of peaking at 16! One of the reasons we're very happy with this album is that we know that it is much stronger than our first one in every way. The music is better, the lyrics are stronger and our playing is much tighter. It's nice that there are people who bought our first album and think that this one may not be as good. That's okay. It's also nice to know that a lot of people realize that we've taken a big step ahead."

> "This time we're not quite as amazed by everything we see. I guess that's maturity."

Ironically, many of those same folks who've happily noted Silverchair's artistic growth on their second disc, are the same ones who still find it difficult to accept the band's apparent overreliance on mimicking their influences. On their debut album that influence was clearly Nirvana, and even a casual mention of that band's name can't help but now draw looks bordering on outright contempt from the Silverboys. This time around, while the overbearing Hand Of Cobain has still quite obviously reached out to touch these lads' creative souls, it's the immortal strains of Led Zeppelin that have seemingly served to stir Silverchair's musical passions. Undeniably there is a heavier, bluesier feel to many of the songs contained on Freak Show, and the band members show little aversion (at least for the time being) about discussing their unyielding passions for Zeppelin's music.

"I think there is much more of a Zeppelin influence on this album than there was on the last one," Gillies said. "I don't know if you could even hear any Zeppelin influence on the last one- though I know it was there. But I've always been a big Zeppelin fan. I still have millions of their posters on my walls, and I have all their albums. How can you be a rock and roll band and not be influenced by Led

Zeppelin? But we do want to get away from this thing of us always being compared to other bands. It does grow a bit tiring, no matter how much you may admire the bands you're being may admire the compared to. We don't want them a compared to. We don't want them a compared to the compared to those songs and go, 'Ahh, that sounds like Silverchair.'



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Wis-698 Son Jovi - Live and Up Close (Live 120 min) 335 00 Wis-7-70 Son Jovi - Cross Road (Som m) 327 00 Wis-7-70 Son Jovi - Cross Road (Som m) 327 00 Wis-7-70 Southflock Surfers - Live in Detroit 330 00 Wis-7-71 Southflock Cross - Live in Detroit 330 00 Wis-7-72 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-73 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-73 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-74 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-74 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-75 South - Reverting Crows - Live on Stage (1994) 330 00 Wis-7-76 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-76 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-76 Controlling Crows - Live on Stage (1994) 330 00 Wis-7-76 Controlling Crows - Live on Ingan 1993 335 00 Wis-7-76 Controlling Crows - Live on Ingan 1993 335 00 Wis-7-76 Controlling Crows - Live on Ingan 1993 330 00 Wis-7-76 Controlling Crows - Live on Ingan 1993 330 00 Wis-7-76 Controlling Crows - Live on Ingan 1993 330 00 Wis-7-76 Controlling Crows - Live on Ingan 1993 330 00 Wis-7-76 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-76 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-76 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-76 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-76 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-76 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-77 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-78 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-79 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-79 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-79 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-79 Controlling Crows - Live Only Rest Reversion 330 00 Wis-7-79 Contr								VHS-535
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VHS-547 - Extreme - All Funked Up (Live) 111 min	4 - 1	Europe – The Final Countdown (Live: London)	\$35.00					VHS-498
\text{VHS-877} - Filter - Phenomenology \qquad \text{S29} 00 \text{VHS-891} - Garbage - (videos) \qquad \text{S15} 00 \text{VHS-818} - Garbage - (videos) \qquad \text{S15} 00 \text{VHS-914} - Garbage - (videos) \qquad \qquad \text{S15} 00 \text{VHS-914} - Garbage - (videos) \qquad \qqqqq \qqqqq \qqqqq \qqqqqqqqqqqqqqq								VHS-638
\text{VHS-581} - \text{Garbage} - (videos) \text{VHS-583} - \text{Gary Moore} - \text{Emerald Aisles} (Live 1984) \text{ \$35.00} \text{VHS-585} - \text{Gary Moore} - \text{Emerald Aisles} (Live 1984) \text{ \$35.00} \text{VHS-776} - \text{Queen} - (Biran May; I Will Rock You) 150 Min. \text{ \$40.0 \text{VHS-587} - \text{Garad Funk} - Live in California 1974 \$30.00 \text{VHS-776} - \text{Queen Syrche} - Video Mindcrime \$25.00 \text{VHS-733} - \text{Green Day} - Live at Woodstock 1994 \$30.00 \text{VHS-733} - \text{Green Day} - Live at Woodstock 1994 \$30.00 \text{VHS-734} - \text{Green Day} - Chaos in Miami (Live) \$30.00 \text{VHS-541} - \text{Guns N' Roses} - Making F#king Videos (Vol 1) \$25.00 \text{VHS-615} - \text{Guns N' Roses} - \text{Making F#king Videos (Vol 2)} \$25.00 \text{VHS-615} - \text{Guns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-615} - \text{Guns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-615} - \text{Guns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-616} - \text{Queen Syrche} - \text{Live in Canyolish Syrchion} \$25.00 \text{VHS-616} - \text{Queen Syrche} - \text{Building Empires} \$25.00 \text{VHS-617} - \text{Guns N' Roses} - \text{Making F#king Videos (Vol 2)} \$25.00 \text{VHS-618} - \text{Cuns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-618} - \text{Uns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-619} - \text{Uns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-619} - \text{Uns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-619} - \text{Uns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-619} - \text{Uns N' Roses} - \text{The Making F#king Videos (Vol 2)} \$25.00 \text{VHS-619} - \text{Uns N' Roses} - \text{Making F#king Videos (Vol 2)} \$25.00 \text{VHS-619} - \text{Uns N' Roses} - \text{Making F#king Videos (Vol 2)} \$25.00 \te								VHS-362 VHS-923
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"I don't believe there are any lingering problems with

ometimes the music biz can be soooo strange. Often the more you try to speculate in the vain hopes of trying to figure out what might happen next, the more likely you are to end up grasping at air. Bands in apparent disharmony can mystically be drawn together to create pure rock and roll brilliance, while others seemingly linked by some cosmic blood-brotherhood may surprisingly fall asunder. Just consider the recent case of the Foo Fighters. Here was a band that apparently had everything going for it; a hugely successful debut album, countless industry awards that extolled their creative brilliance, a new disc, The Colour And The Shape, which seemed destined to surpass the triple-platinum success of its illustrious predecessor, and an image as one of the happiest, hippest units in rockdom.

Then, only weeks before the new disc's emergence last spring, word began filtering out of the band's West Coast enclave that drummer William Goldsmith had unceremoniously split from the unit fronted by vocalist/quitarist Dave Grohl and featuring guitarist Pat Smear and bassist Nate Mendel. The reason for the surprise move? Apparently it began when Goldsmith discovered that Grohl (the former drummer for the late, great Nirvana) was "secretly" re-recording some of his drum parts on the Foo's new album. Needless to say, Goldsmith was far from thrilled by Grohl's actions, and when he confronted the band's "leader" about the move, he was apparently even less thrilled by the response he received.

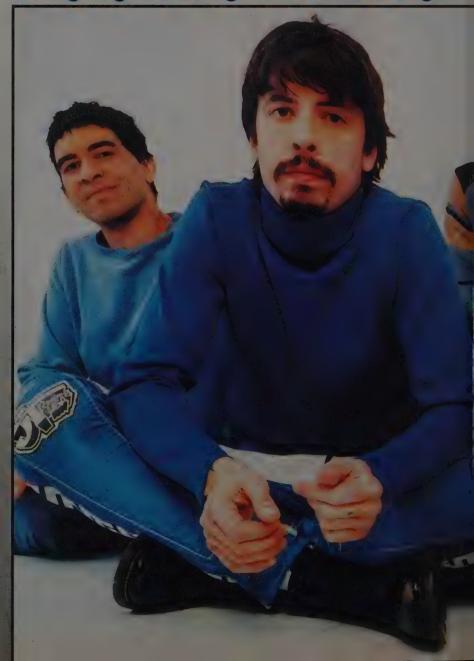
"I know as a fact the last thing Dave wanted to do was upset William in any way," a source on-the-scene revealed. "He has a great deal of respect for him— as he does for all the members of the Foo Fighters. It's true that a few of the drum parts were retouched, but I don't think Dave had a clue about the firestorm that would set off. It was more a situation where Dave was in the studio working on the new album's final mixes, and he felt something needed to be 'tweaked' a little. Rather than calling the entire band in, he just decided to do it himself. Maybe he was wrong in doing that, but it is his band. You've got to remember that not only is he a world-class drummer in his own right, he did virtually all the instrumental and vocal parts on the Foo Fighters' first album by himself. So it's not like this move is without precedence. Dave's a very talented guy

One can't help but wonder, however, if perhaps there isn't something more behind this still-brewing story. While no one has anything but the kindest words to offer in regards Grohl as both a musi-

cian and as a human being, there have been soft whisperings floating through the rock underground in recent months indicating that there has been some growing disharmony within the Foo Fighters. Some of this tension, understandably, may have been caused by the natural energies brought forth by a band in the midst of recording a new album— in this case, the *first* album

recorded by the entire Foo Fighters unit. But some of the other friction may have been created by Grohl's lingering desire to maintain a degree of control over his burgeoning unit. While the effervescent Grohl has frequently discussed his desire to have a "true band" again in the wake of Nirvana's premature demise, perhaps he also learned an important lesson from the late Mr. Cobain— that a

FOOFIGHTERS



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the band because of what happened with William."

band can really only be one man's personal vision.

"I enjoyed working on the first album virtually alone— it was very therapeutic," Grohl said shortly before Goldsmith's departure. "At that time I needed to be alone, and to find my musical footing again. But my intent was always to have another band, and I'm very happy with the way things have

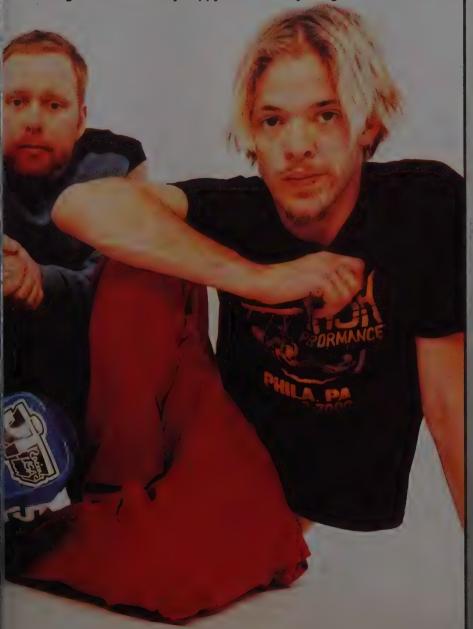
turned out. I like the idea of having people to bounce ideas around with, and working with talented, motivated musicians always brings the best out of you."

At the moment it still remains unclear exactly how the Foo Fighters will handle Goldsmith's absence once they hit the tour trail. Two obvious options are available to the band; one is to let Groh!

assume all of the band's drumming chores, the other is to hire a "session" drummer to fill in while the band is on the road. Both solutions appear to posses a number of corresponding problems. While Grohl still enjoys getting behind his drum kit on occasion, his role as the band's vocalist and stage focal point make playing drums for an entire performance a most daunting— and limit-

I'm very happy with the way things have able to the band; one is to let Groh! formance a most daunting—and limit—

Foo Fighters: "We're very happy with the way things have turned out."



BY STAN PARKER

ing— task while on tour. And the utilization of a "hired gun" tour drummer may well serve to break any of the existing band "chemistry" that remains in the wake of Goldsmith's departure.

No one on the Foo Fighters' scene seems to know exactly how Smear and Mendel have reacted to the band's recent change in personnel. But since all of the Foo's members had a more-thanpassing acquaintance even before joining forces in 1995, it would appear rather obvious that they are less-thanthrilled by recent developments. It should be interesting to see how these unexpected changes will affect the Foo Fighters as they begin Round Two in their quest to remain one of rock's hottest new bands. Will Goldsmith's surprising exit serve to draw the band's remaining members closer together— or will it drive a wedge between them that may have dire consequences for the group's long-term success? Perhaps only Dave Grohl knows for sure.

"After everything that Dave has gone through in his career—both good and bad—I don't think anything like this is going to really bother him," our inside source said. "I don't believe there's really any lingering problems within the band because of what happened with William. It was just one of those things. The fact is that Dave remains one of the true 'nice guys' in music, and everyone knows it. Even if the other members of the band were mad at him briefly, they couldn't stay mad for long. Anyway, they all know that this band and this album have the chance at greatness, and nobody knows better than Dave that your time at the top can be very fleeting if you don't make the

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maha, Nebraska may just have the distinction of being the least funky place on earth. Sandwiches invariably come on white bread...with mayonnaise. Pastel-colored stretch pants on oversized women and guys decked out with white sox and dress shoes seem all the fashion rage. A "crime wave" consists of two five year olds stealing candy from the neighborhood convenience store. The most exciting subject of every conversation in town is the latest derring-do of the University of Nebraska "Cornhusker" football program. A hip evening in this plains burb is catching the early dinner special at Red Lobster and maybe—just maybe—sneaking into a 7 o'clock movie.

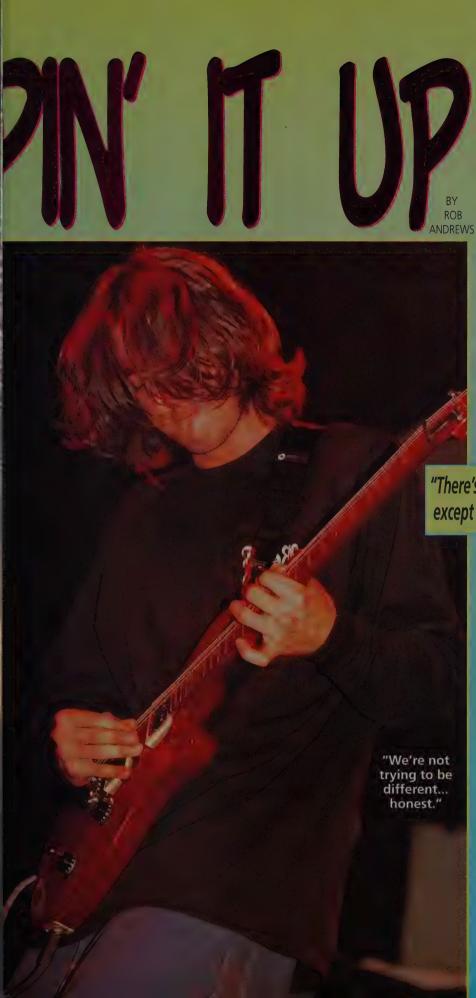
Things move at a decidedly slower pace in Omaha; nobody's ever gonna confuse this place with New York or L.A. in look, style or attitude. And the folks here like it that way. Make no mistake about it, this is The Heartland-the place where the true Spirit Of America comes to the fore day-in and day-out. People smile at you wherever you go, and a constant subject of interest is the weather—this is farm country, after all. As one might expect, the music scene in Omaha isn't exactly the Sunset Strip, consisting primarily of a few red-neck country bars where, as the locals say, "the beer is cold and the girls are hot." As far as rock and roll goes, if you look hard enough you may turn up a hip dub or two that will play some of the latest hits while the allwhite teen-aged audience—dressed for the most part in looks taken straight off of MTV's Singled Out— do their best to appear as with-it as possible.

But before we go any further ragging on Omaha, let it be said that one of the hippest, coolest, most radical bands of the second half of the '90s just so happens to proudly call Omaha home. That band is 311, and they just may be on the verge of single handedly turning this outof-the-way prairie stop into one of the true capitals of American rock and roll. With the release of their second album, Full Circle, this unique funk/metal unit comprised of vocalist Nicholas Hexum, drummer Charlie Sexton, guitarist Timothy Mahony, bassist P-Nut and vocalist SA, realize that they may well be primed and ready for a major assault on rock's upper echelon. It's a concept that can't help but make these corn-fed homeboys crack ear-to-ear smiles.

"Omaha's a cool place," Hexum said. "I think a lot of who we are as a band and as people comes from where we're from. When you start a band in a place where there isn't that great a music scene you get the chance to develop your own way, at your own speed. That's really helpful because you don't feel that you always have to fit in. You can listen to what you like, dress the way you like and play the way your like. You can't do that everywhere else. There's not a lot of pressure on you in Omaha— except from people telling you that you should think about getting a real job."

Over the last three years the members of 311 have not only proven that they do indeed posses real jobs, but they've also shown that those jobs will most likely turn them into millionaires before 1997 draws to a close. With their second release following hot-on-the-heels of the group's plat-





inum selling, self-titled debut disc, **Full Circle** has picked up right where its illustrious predecessor left off. Laying down a wall-to-wall barrage of chunky, funky rhythms— all accented by a healthy dose of heavy-handed riffs— once again 311 has shown that a band doesn't necessarily need to follow a predictable musical pattern to reach the top of the rock and roll mountain. In fact, it is 311's blatant unpredictability that has quickly made them both media darlings and one of the most popular young bands of the decade.

"We're not trying to be different...honest," Sexton said with a laugh. "It's just us being us. When you get five really good friends hangin' out and makin' music, this is the kind of stuff you end up with. We're a real natural band; we tend to let things flow when we get together and jam and then just see what develops. We don't really plan a great deal of what we're going to do. I think there may be a few more songs on this album that are a real collaboration between all of us. On the last album, we collaborated on some, but others we kind of wrote on our own. We still do that, but on this album I think we worked together a little bit more."

The band's unified efforts have now propelled them to never-imagined heights within the rock community. With their decidedly positive lyrical message enhancing the up-beat rhythms of their songs, 311 has now solidified their position as one of the most influential and

"There's not a lot of pressure on you in Omaha except from people telling you to get a real job."

admired bands around. Proof of the band's fast-growing popularity can be seen not only in their album successes, but also in their concert ticket sales, and in their incredible merchandising revenues. In fact, owning a 311 T-shirt has become a late-'90s statement of purpose, a rock and roll badge of honor that states loudly and proudly that the owner of this garment doesn't necessarily believe in the rock and roll establishment. (It also helps that the code "311" stands for "indecent exposure" in Omaha police jargon.) Hexum, for one, is as amazed by the band's rapid ascension up the popular music ladder of success as anyone.

'Yeah, I see all those kids in our T-shirts," he said. "It seems to really mean a lot to them to wear a shirt with our name on it. And believe me, it means a lot to us as well! I think those fans look at us and they see five guys who really get along well, people who are having fun, and making music. They relate to that. I hope they also relate to what we're sayin' in our songs, especially since so many of them deal with handling your problems in a non-violent way. That's a real important message in these times. It really makes us feel good to know that the music we're making is not only reaching a lot of people, but that it's having a very positive effect on their lives. Knowing that you're having that kind of impact on fans has got to make you feel real good.

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t started out as a quiet dinner for a few select music industry insiders in a posh New York City restaurant. It soon turned into a veritable screaming match between two noted rock scribes. The subject of debate? A band called Bush. One writer lauded the group as one of the most significant bands of the '90s- an act capable of disseminating the rage, power and passions of the era through easily-digestible musical bites. Another denounced Bush as nothing more than a modern-day answer to Def Leppard— a too-pretty-for-their-own good British "pop" band that had a special ability to break down the inherent strengths of the rock form into their lowest common commercial denominators.

Such are the passions that Bush can brew in even the most jaded musical heart. While they have quickly emerged as one of the rock form's ultimate objects of love/hate, the fact remains that no matter how one may choose to view this London-based group comprised of vocalist/guitarist Gavin Rossdale, guitarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge, their music remains among the most listened-to of this decade. Bush's two albums, Sixteen Stone and Razorblade Suitcase, have now sold a combined total in excess of five million copies, and their current world tour ranks as one of the year's top-grossing and most eagerly anticipated events. But still the a myriad of argumentinducing questions about Bush remain; Are they truly "significant" contributors to the musical ambiance of the late '90s? Has Rossdale's pin-up boy good looks managed to supersede his group's artistic accomplishments? And despite their on-going success, is Bush geared for a long-term run in the rock and roll spotlight?

"Where do you want me to begin?" joked Parsons when asked a few of the above queries in rapid-fire order. "I believe that we can keep going for a long while. I can't

guarantee that it will be at the same level of commercial acceptance that we have now, but that's not really for me to say. That's up to the fans who buy the albums. We played in clubs before all this began to happen, and I'm sure we'd be willing to do it again, if need be. But at this particular moment, that's not on our minds. We're in the midst of a wonderful tour, on which we're playing very well. From there we'll gladly let the chips fall where they may."

Certainly those chips have fallen in a continually winning pattern for Bush since the moment their debut single, Everything Zen, first hit the airwaves in mid 1995. Since then, a seemingly endless succession of chart-topping, award-winning tunes have spewed forth from the band's collective pen, including the likes of Glycerine, Come Down, Swallowed and Greedy Fly. The sum total of their achievements have served to propel this unit to the pinnacle of interna-



"Isn't it silly that we still have to defend our music."

them the single most successful British hard fock band since that nation's halcyon rock and roll days of the mid-80s. Though they still occasionally run into harsh criticism for appearing to rely too heavily on a variety of American musical influences— especially the incendiary early-'90s Sounds Of Seattle— the members of Bush themselves strongly believe that with each passing day their own unique musical personality moves more to the fore-

"Isn't it silly that we still have defend ou music?" Goodndge asked. "If you don't like it, that fine. If you do like it, that's even bet ter. But it seems that only a very small percentage of those who are tamiliar with ur seem caught up on our influences, yet that somethous remains a continuing story don't believe the people who buy our alboric or come to cort shows really and about such things. They seem such prepared

to accept us for who and what we are. That's all any band can ask for."

It may well be true that it is only a few misguided souls in the media that continue to focus so sharply on the supposedly limited artistic content of Bush's music. The millions of fans around the world who flock so religiously to the band's cause have apparently no interest in getting caught up in some absent-minded debate concerning what influences from rock's past may be rearing their heads within the context of Bush's musical output. For them, Rossdale's rugged vocal timbre, Pulsford's pulsating lead lines and the group's thought-provoking lyrical forays are more than enough to induce a mild case of rock and roll euphoria— the likes of which have rarely been seen in these quixotic cultural times. Not quite alternative, not exactly heavy metal and certainly not power pop, Bush's music falls into an exciting artistic netherworld all its own. And while such a distinction may annoy some who wish to continually pigeonhole the band's efforts, for their fans the group's uniqueness has come to symbolize Bush's badge of musical courage.

"In all honesty, I don't think there's really anything else out there quite like us," Parsons explained. "Certainly in England we stand out from the crowd— and that hasn't always been good for us. Some of the other musicians back home feel we're pandering to American tastes, whatever that means. All I know is that we play the music that we feel in our hearts. We've all always been fans of rock and roll from the Beatles onward, and if some of those influences do come through, perhaps we should be very proud of that."

Indeed, no one has ever speculated that a rock and roll band need reinvent the wheel

in order to succeed, and Bush's ability to homogenize a variety of styles into their own may be among their strongest assets. When one combines their musical

panache with their strong stage presence and Rossdale's headline-grabbing looks, the reasons for Bush's success become eminently clear. Now with two successful albums under their belts, Bush are more confident than ever that their stay atop the rock world will be a long and memorable one. While some cynics wanted to dismiss the band after the success of **Sixteen Stone** as potential "one hit wonders", these lads have shown that they've got the smarts, savvy and songs to remain a vital cog in the rock and roll machine for years and years to come.

"We've learned that no matter what you do you really can't please everyone," Pulsford said. "We've also come to understand the surprising lesson that the more successful you become, the bigger target you become. But it never has bothered us. We've learned to just soak it all in and enjoy

it as best as possible."



GAVINI ROSSDALE HIT PARADER

all has traditionally been the hottest time of the year in the entertainment industry. Television starts it's new season, movie studios launch some of their biggest potential hits and the music business presents many of their guaranteed chart toppers. Indeed, once the heat of summer begins to wear off and a chill begins

to hit the air, the entire entertainment biz acts as if it's been revitalized, presenting an incredible variety of dollar-grabbing activities for the ever-hungry American populace to enjoy. With all that in mind, we figured now was the perfect time to present to you our special Fall Preview '97 of the hard rock scene, focusing in on the bands most likely to be making the most significant impact on the sales charts, radio, MTV and the concert scene. All-in-all, it

promises to be one of the most incredible times in the long and glorious history of rock and roll

311: They were one of the BIG success stories of 1996— five

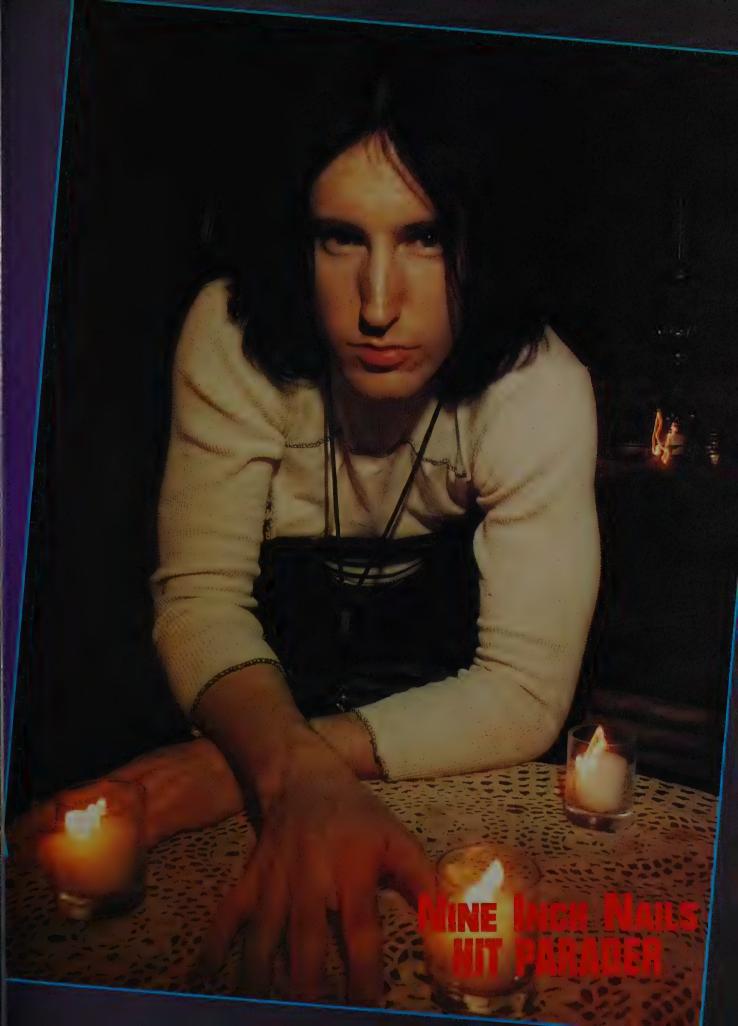
guys from Omaha, Nebraska, who just-so-happened to set the rock world on its ear with a self-titled debut disc that effortlessly blended together elements of metal, rap and pop into a seamless whole. Now the members of 311 are out to do it all over again. With the release of their highly anticipated second album in the fall, this heavy-handed mid-western quintet seem poised on leading the charge of hard rock's next wave up the charts. They've got the look, sound and attitude to go a long way in the rock world, and already a generation of teen-aged rockers have decided to support the 311 gang as hard as they can.

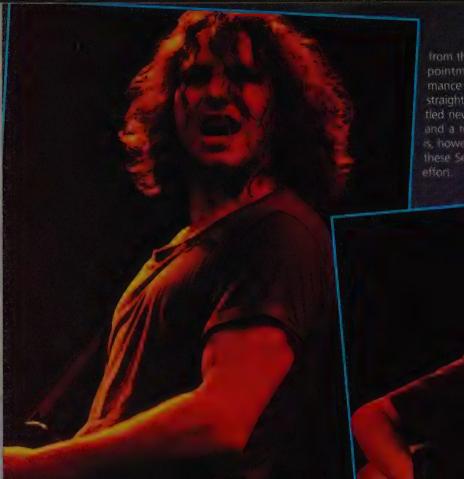
*NINE INCH NAILS: Following his critically-acclaimed contributions to David Lynch's Lost Highway movie soundtrack last spring, Nine Inch Nail's Trent Reznor returned to the recording studio to complete work on his band's first new disc since 1995's historic The Downward Spiral. According to sources on the scene, as usual,



WEATS AFFAD NEARD ROCK

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from the group's first bitter taste of commercial disappointment, it seems that the dissapointing performance of **No Code** inspired the PJ brigade to jump straight back into the recording studio. Their still-untitled new disc is now rumored to be almost complete, and a release by mid-fall seems almost guaranteed. It is, however, still anyone's guess as to how, when and if these Seattle legends will tour in support of their new effort.



Pearl Jam's Eddie Vedder: Ready for a big return.

Reznor's often tempestuous studio personality has rubbed some of his NiN sidemen the wrong way and changes in band personnel has slowed recording down to a snail's pace. Still, forces at the band's record label are still hoping for a fall telease for the next Reznor magnum opus—a disc which is almost guaranteed to take NIN to the rock and roll stratosphere and further cement Reznor's position as the Renaissance Man of his generation.

PEARL JAM: When their most recent disc, **No Code**, proved to be a commercial disaster, the members of Pearl Jam suffered through a very rude awakening. They suddenly realized that the rock world had grown weary of their moody outbursts and temperamental behavior. While it seems unlikely that even the always-unpredictable Eddie Vedder learned all he should have

ALICE IN CHAINS: Following a year of discontent, highlighted by their appearance on MTV's Unplugged, and lowlighted by the continuing drug problems of vocalist Layne Staley, it now appears as if we can expect a new studio disc from Alice In Chains. The band worked on new recordings throughout the late spring and early summer, and unless unforeseen problems emerge (which with this unit are always a strong possibility), a new AIC album should emerge well before the end of the year According to sources on-the-scene, Staley's health is better than it's been in years, and while the band may feel he is still not strong enough to undertake a major tour, it seems likely that the Chains will resume a somewhat more demanding touring schedule.

OZZY OSBOURNE: In the wake of his historic appearances with Black Sabbath as part of this summer's Ozz Fest, open speculation has begun as to when and if the reunited Sabs will attempt to





Axl Rose: Settling his differences with Slash.

that they remain one of the most potent forces ever to hit the hard rock scene, and their new music shines on the concert stage like a beacon of pure metallic light. While their latest disc has so far failed to reach the awesome sales numbers enjoyed by many of the group's earlier discs, it seems certain that as the Megamen continue their year-long road trek, the disc will almost assuredly join its illustrious predecessors in platinum sales paradise.

GUNS N' ROSES: Slash and Axl are back together— at least for the moment. Guns N' Roses are in the studio working on their first new disc in nearly six years. The big question is, Does Anyone Really Care? There's no question that G N' R were the biggest band of the late '80s, a group capable of selling over ten million copies of their legendary debut disc, **Appetite For**

Destruction. But since then all that appetite has destroyed so much of the band's career with the intredibly unpredictable Mr. Rose causing delay after delay— as well as unbelievable internal turmoil that got so bad that Slash actually quit the band late last year. Only Axi, Slash and Duff McKagan remain from the original Top Gunner lineup, but is there anyone out there who would want to wager more than plugged sickle against this band's chances of regaining much of their former glory?

ROBERT PLANT & JIMMY PAGE: It been nearly 18 years since Robert Plant and Jimmy Page last created a new studio album together. But now it appears



as if all that will soon change. In the wake of the pair's precedent-shattering Get The Led Out tour in 1995, they realized that together they still formed the nucleus of the most potent, influential and important band of all time...Led Zeppelin. They may have accomplish great things on their own, but together the music they made was positively awe-inspiring. It didn't take much arm-twisting for both parties to quickly agree to go back and try to rekindle the magic that was once Zeppelin in the studio, and while they refuse to

make any comparisons between their new music and that made by the Mighty Zep, fans around the world have already begun applauding their latest effort.

SAMMY HAGAR: Vocalist Sammy Hagar couldn't wait to prove his former bandmates in Van Halen wrong as soon as he departed the VH fold I in year. He immediately set to work on his first solo disc in over a decade, Marching To Mars, a high-spirited collection.

that shows the 49 year-old Red Rocker is fine form. This fall Hagar is continuing on his world tour, featuring in a band of hand-picked sidemen that will give *any* band (including the legendary VH) a run for their money. All Hagar's old favorites will be played— along with a healthy dose of new tunes. Make no mistake about it, Sammy Hagar is out to prove a point, and rock fans everywhere are the beneficiaries.

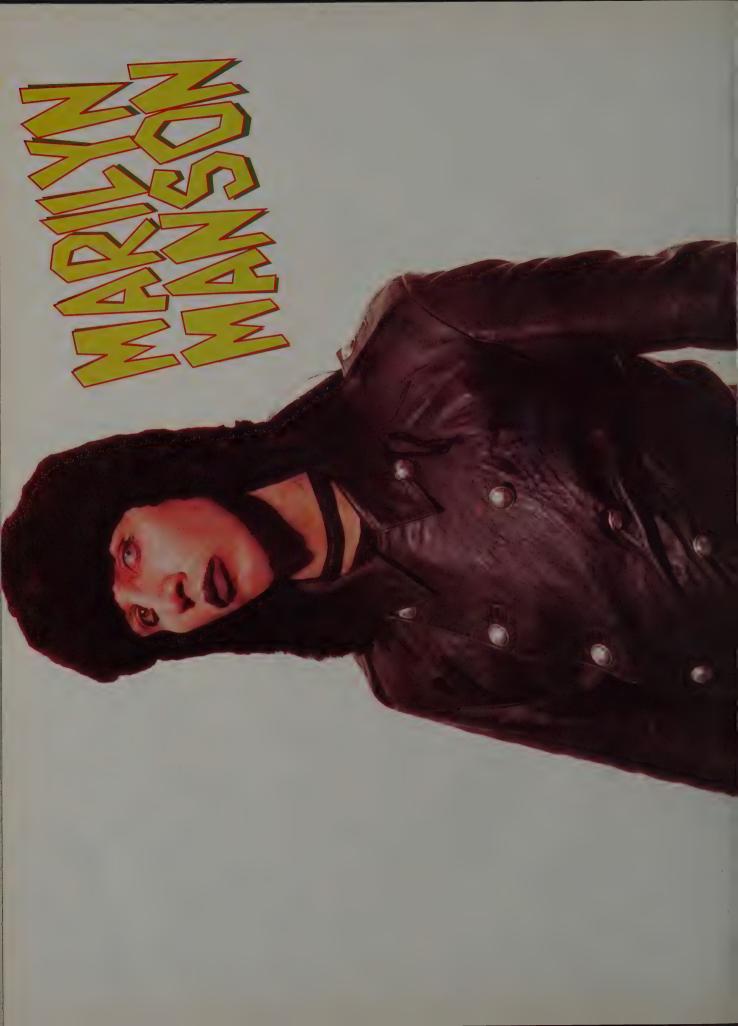
MARILYN MANSON: Marilyn Manson's plans for the fall remain cloaked in a veil



Slaughter: Part of an '80s rock renaissance.

of mystery. Following his summer-long outing promoting Antichrist Superstar, it is known that Manson wouldn't mind taking some time off— especially with mentor/producer Trent Reznor busy with his own musical projects. But offers keep rolling in from all corners of the rock world requesting Manson's services. So it seems highly unlikely that this always-on-the-move rocker will sit still for very long.

Jimmy Page & Robert Plant: Gettin' the Led out again. METAL BLASTS FROM THE PAST: It seems as if one of the fall's dominating trends is a return from a variety of West Coast heavy metal bands from the '80s. Groups such as Motley Crue, Dokken, Slaughter, L.A. Guns and W.A.S.P. have all recently released new album, and other '80s stalwarts like Ratt and Poison are rumored to be on the verge of making a comeback. So love 'em or hate 'em, we all better get ready for the next metal invasion.



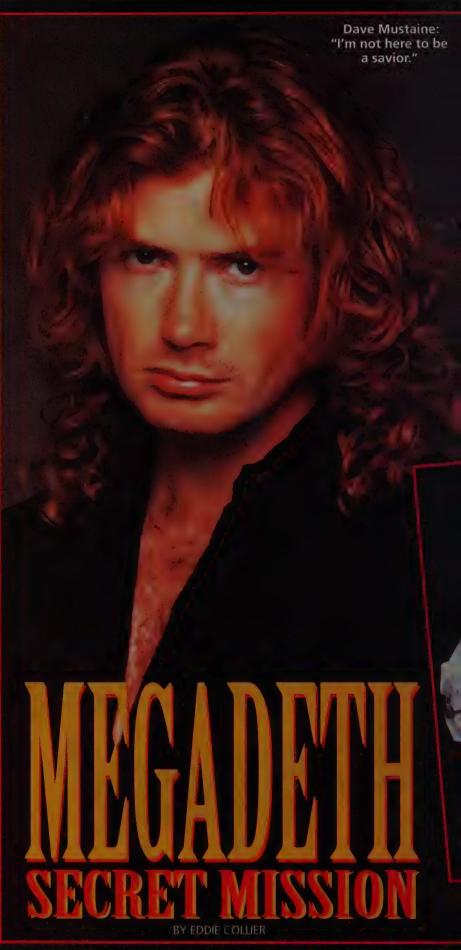


t's never been particularly easy being Dave Mustaine. Over the last 15 years, few musical careers— and personal lives— have gone through more ups and downs, endured more highs and lows and waded through more epic victories and crushing defeats than those of Megadeth's main man. From that fateful day in 1982 when he split with his original band, Metallica (for a variety of stillsomewhat-mysterious reasons), through his well-documented, late-'80s battles Mustaine's existence has been the stuff of Grade A afternoon soap operas. Despite ed album successes and sold-out world tours that have come Megadeth's way. over the years Mustaine has been widely hailed as everything from a deeply troubled soul, to a fascinating, complex, often brilliant guy who needed to overcome his varied problems not only to succeed...but to survive.

Thankfully, these days things have apparently taken a markedly better turn in the world of Mustaine and Megadeth: After years of inner-band turmoil, where the group's lineup would seemingly change with the regularity of the seasons, Mustaine has managed to maintain a set years. In addition, now long clean and sober, Mustaine has transformed into one of heavy metal's most vital and respected forces, a guy whose previous accomplishments are now lauded by a new generation of rockers, many of whom grew up under the wing of Megadeth's heavyhanded influence. While the style of pedal-to-the-metal rock that Mustaine favors has seemingly fallen out of favorat least temporarily— it appears that with the release of Megadeth's long-awaited new disc, Cryptic Writings, their first album in nearly three years, Mustaine is ready to wage a single-handed war- if necessary— to carry the metal form back from the precipice of disaster to its former position of international dominance.

"I'm not here to be a savior of any sort," Mustaine said. "All I've ever wanted to do is play my music and hope that people respond to it. I don't really feel that Megadeth was ever part of some trend or style. We've always prided ourselves in kind of standing on our own. We're not the ones who jumped onto any musical bandwagon, whether it was a heavy metal bandwagon or not. Other people tried to place us there. I don't think we ever really belonged. We've always tried to do something that was a little different— and I think we succeeded."

Indeed, it has always been virtually impossible to dismiss the riff-laden work of Megadeth as merely another vapid effort by either a mousse-abusing "hair band" or a demonically possessed death



Killing Is My Business...And Business Is Good, Rust In Peace and Countdown To Extinction Mustaine and band (now featuring guitarist Marty Friedman, drummer Nick Menza and ever-loyal bassist Dave Ellefson, Jr.) created an intense, insightful and intriquing musical blend that stood out from the metal rabble like a beacon of light amidst the darkness. Perhaps only the mighty Metallica itself stood shoulder-to-shoulder along-side Megadeth in the fight to carry the metal empire to previously uncharted competence and lyrical insightfulness were just as important as pure, heavyduty volume in communicating that group's musical message.

Today, with **Cryptic Writings**, serving to reintroduce Megadeth to a generation that perhaps was too young— or just too cool— to remember the band's halcyon days in the mid-'80s, Mustaine feels confident that there are still plenty of new musical horizons left to conquer. Following the demise of the "grunge assault", "punk renaissance" and "alternative revolution" that have each recently attempted to shake the music world from its somnambulistic state, he knows that Megadeth's brand of no-holds-

municating the unique musical verbiage of rock and roll as ever before. While he realizes that there are now some previously unforeseen hurdles for a band such as Megadeth to overcome, Mustaine seems confident that both he and his band are ready for any challenge that may be placed before them.

"Rock and roll is something that can evolve and change, but at its heart it's still about good playing, good songs and good attitude," he said. "I'm kind of glad that some of the other styles of

"All I've ever wanted to do was play my music and hope people respond to it."

music have come along over the last few years. Rock and roll reached a point in the early '90s where it really was going nowhere. It needed a big change. Since then, things have just been running wild, waiting

that has long been the band's trademark is still there in abundance, especially on such songs as The Disintegrators and I'll Get Even. But, at the same time, new and exciting elements of Megadeth's musical attack are also present, running the gamut from the instrumental complexity of Almost Honest to the straight-ahead aggression to be found within FFF. While some cynics may scoff at the very notion that a band with Megadeth's metallic reputation may fit smoothly into the avantgarde rock world of the late '90s, the fact is that Mustaine's undeniable talent and his unmatched creative vision have now supplied this unique group with the ideal forum through which to expand their support base. If the ever-fickle rock public decides to again embrace the strident sounds of heavy rock, then it seems a safe bet that Dave Mustaine and Megadeth will help lead that charge back up the metal mountain.

"You should never discount someone like Mustaine," a spokesman at Megadeth's record label stated. "The guy is one of the most clever performers around. He's come up with an

its somnambulistic state, he knows that ning wild, waiting Megadeth's brand of no-holds
Megadeth: "We've always tried to do something a little different."

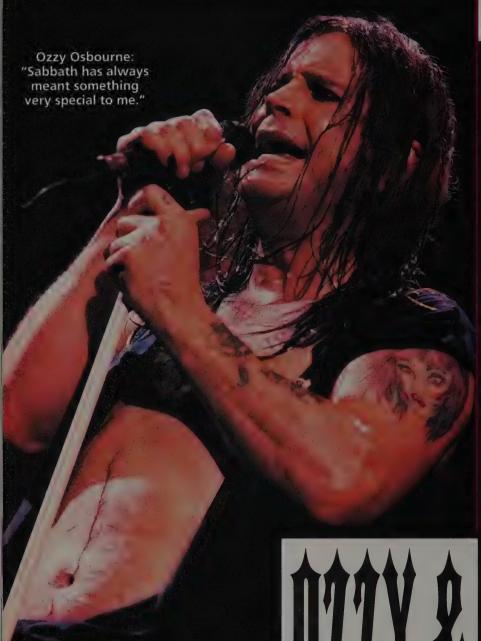
Album that's absolutely

barred rock and roll remains as potentially combustible as ever. Mustaine feels secure in the knowledge that heavy metal as he knows and loves it is still as viable a means of com-

for something to come along and grab hold of everyone's interest again."

On their latest collection, Megadeth may well have created the ideal disc to appeal to the widely-divergent demographic base that now comprises the

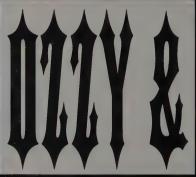
brilliant. If anyone dismisses him or his band as being 'metal', then they're really missing the boat. You can't classify what they're doing so simply. Yeah, it's heavy, but there's so much depth to it. I know I may be a little prejudiced, but the fact is that this is really great stuff."



"I've always played a number of Sabbath songs in my live set, and I always will."

people's lives. I've always stayed close with Geezer, who's like a brother to me, and Tony is someone I've always had the greatest respect for. This time we just got the lawyers out of it as best we could and just decided to make it happen. I think we're all glad it did. There is something very special about Sabbath.

It almost seems trite to say that Black Sabbath has played a major role in defining the musical and cultural parameters of the hard rock form. Perhaps it is more fitting to say that without Sabbath's guiding influence, heavy metal as we know it today would not even exist! Perhaps only the immortal Led Zeppelin has served as a more important force in shaping the foundational elements of the metal style than these blue-collar lads from Birmingham, England, who took their name from a Boris Karloff horror flick. From the



helieved that despite the incredible suc-

Ever since the tateful day in 1979 that he emotionally walked away from Black after countless bitter disputes. legal battles and failed reconciliationsmer Roddy Bottoms who takes over for

because I knew how important the

release of their self-titled debut disc in 1970, right up until the time of Osbourne's departure almost a decade later, Sabbath reigned supreme as the Kings of Heavy Metal, the Princes Of Darkness...and as the Most Critically Neglected Band Of All-Time. Often dismissed as "plodding", "one-dimension-al" and "boring" by mis-informed scribes during their mid-'70s heyday, Sabbath's music has now withstood the test of time to stand as one of the most potent forces ever to emerge on the rock and roll scene.

While the Sabbath metal express lumbered on non-stop with radically mixed results following Ozzy's departure (reaching an apex with vocalist Ronnie James Dio),

HOTO: FRANK FORCINO

the band was never again to enjoy the kind of commercial and artistic impact generated by such classic early albums as Masters Of Reality, Paranoid and Black Sabbath 4. In recent years, as Ozzy's career has continued to skyrocket thanks to such chart-topping discs as No More Tears and Ozzmosis, Sabbath's fortunes have been on the wane, with the group being forced to bounce from indie label to indie label with their various '90s releases. The ill-fated 1994 Sabbath "reunion", which fell apart only after months of bitter legal wrangling, served to cast Sabbath's career into an even deeper abyss, leaving lommi to then state his dismay over his band's situation— and his lingering animosity towards Ozzy.

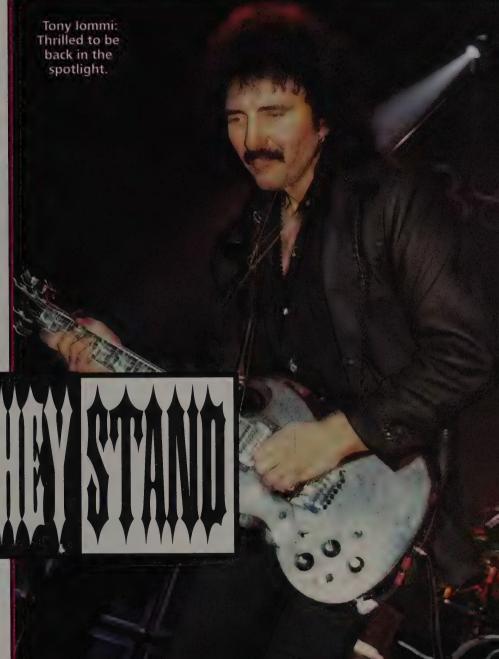
"He left us in a state of limbo," lommi stated at the time. "He knows that. I really have little regard for him because of that. I think he used us as little more than a ploy to generate some publicity. I don't enjoy

being used by anyone."

Obviously any of the anger that lommi felt towards Osbourne at that time has long since dissipated, replaced by the obvious affection and admiration shared by two musical "brothers" who've waded through the rock wars together. Today the pair seem happier, healthier and wiser than at any previous time in their careers. Long gone are the varied drug and alcohol problems which were at the root of Ozzy's original departure from the Sabs, and in their place is a more mature and balanced outlook on the rock world. Some cynics may state that the Black

always going to be remembered as being part of Black Sabbath," said a noted industry observer. "They say you can't go home again, but by being able to again front Sabbath— especially on his own terms and his own touring festival— is the ultimate vindication for Ozzy. He truly has

seems rather unlikely that a new Sab studio disc will soon emerge (at least one featuring Ozzy's vocals), the concept of a "Sabbath—Live At The Ozz Fest" collection seems not only possible but downright likely. After all, who among us wouldn't get off on hearing this classic band tear through such time-



BY NOLAN PARKER

Sabbath reunion is nothing more than a money-generating publicity gimmick, which assuredly is what those same people say every time a band—be it Kiss, Motley Crue or Van Halen—attempt a reformation. The truth, however, is that this reunion, aside from its obvious monetary and publicity-generating benefits, serves the important function of bringing Osbourne's career around full-circle. Following the myriad professional and personal ups-and-down suffered by both Ozzy and Sabbath throughout the years, that career culmination is something that means a great deal to the surprisingly sentimental Metal Madman.

"I think Ozzy truly feels that no matter what he's accomplished on his own, he's nothing left to prove to anyone...except maybe to himself. And by returning to Sabbath, he's perhaps come to grips with one of the demons that have troubled his soul over the years."

It remains to be seen whether this Sabbath reunion is designed simply to be a one-time-only affair, or if it turns into an ongoing venture in the years to come. While it honored metal chestnuts as Iron Man, War Pigs and Paranoid one more time?

"I've always played a number of Sabbath songs in my live set, and I always will," Ozzy said. "But for all the great guitarists I've worked with over the years, nobody plays those riffs quite like Tony. He's a master. Sabbath was—and still is—a very special band."

"Scott is the voice of STP— I don't even want to think about working with anyone else."

ew bands in recent rock history have been the subject of more consternation or condemnation and outright concern that the Stone Temple Pilots. Left for dead on more than one occasion over the last 18 months— usually in direct accord with the on-again, off-again health status of lead vocalist Scott Weiland— this Southern California-based quartet has continually confounded those around them through their schizophrenic attitudes concerning the future of their multi-platinum unit. At one moment the band's other members. Dean DeLeo, Eric Kretz and Robert DeLeo, speak of their unyielding dedication to their group, as well as of their intense desire to keep making music together— no matter how high the hurdles placed before them might be. The next instant these same

changed once again over the last six months. During that time the Pilots were forced to cancel the second leg of a highly lucrative North American arena tour due to Weiland's rehab readmission— a tour they had already delayed for almost nine months due to the singer's on-going problems. Since then little has been seen or heard from either Weiland or STP, though rumors about "secret" band meetings, and hot-under-the-collar calls to their managers and record label have been widely circulated. All that is known for sure is that the DeLeo brothers are indeed more than a little miffed at Weiland, and while they've tried their best to maintain a supportive public face, it's no surprise that both Robert and Dean are far from thrilled over vet another delay in the band's touring and

have been seething about it ever since Scott went back into rehab. They were as surprised as anyone when it happened. They thought that Scott really had kicked his problems and was leading a clean life. They're upset for him, for the band, and for themselves. But they're also a little pissed off about the missed career opportunities. This should be the peak earning period of STP's career— a massive tour after three consecutive platinum albums. Instead of being on the road, they're basically stuck at home twiddling their thumbs. Without a vocalist, they can't even record. It's quite a mess."

It's been widely speculated in rock circles the the DeLeo brothers and Kretz may attempt to creatively while away the time Weiland is unable to perform by recording

STONE TEMPLE PILOTS BACK ON THE ATTACK

musicians are reported to be on the verge of dismantling STP, supposedly hunting around for a new vocalist in an attempt to find a quick "out" from their on-going problems with Weiland.

What are we, the rock fans of the world, really supposed to believe when it comes to the Stone Temple Pilots? Are we to blindly go along with the somewhat naive notion that these four "loving" rockers will wait as long as it takes for Weiland to kick his drug habits once-and-for all? Or are we to listen to the persistent voices of dissent which continually state that the DeLeo brothers were ready to cast Weiland aside even before his latest drug dalliance, and that they've now grown totally disgusted with their talented vocalist's increasingly unpredictable behavior? It is, quite obviously, the answer to these key questions that will dictate the future well being of STP, telling us whether one of the most successful and oft-lauded bands of the '90s will, in effect, live or die.

"Making music is what I love to do," Dean DeLeo said shortly before Weiland's latest rehab visit in January. "And what I love to do more than anything else is make music with these guys. I'm not saying that things have always gone well with Scott— it has been difficult at times, but as far as I'm concerned he is the voice of STP. I don't even want to think of working with anyone else."

Of course, DeLeo's opinions towards his oft-troubled singer may have radically

BY MIKE PATTERSEN

recording schedule. And as we enter summer, with a new round of STP concerts scheduled to commence, the mysteries surrounding this quixotic unit only seem to grow more perplexing.

The question then becomes, what exactly are the DeLeos expected to do in regard to the Weiland "situation"? Are they to unceremoniously cast him out of the band and once again begin the difficult search for a worthy replacement...or are they again supposed to sit around and patiently wait for him to announce his "recovery"? It is known that the members of STP have already gone through just such a search in 1995, ending up returning to Weiland after five somewhat futile months of auditioning vocalists from farand-wide. This time, however, it seems that there is a new wrinkle involved in the band's decision— a business decision. While no one involved with the band was thrilled by the lost income derived from the cancelled tour dates (and the corresponding lost sales of the group's most recent disc, Tiny Music...Songs From The Vatican Gift Shop), it is believed that forces at the group's record label not only want— but expect— a new STP disc by year's end. If Weiland is not ready-or not willing— to proceed, the band may have no choice but to dump him.

"They're reaching critical mass on this issue," an insider stated. "Dean and Robert

new music under a different band name. As far back as mid-1996 it was widely known that the DeLeos had begun work on a side project called VO-5, which was supposed to feature contributions by a series of "quest" vocalists. What the future fate of those VO-5 recordings may be-or if Robert and Dean have another musical trick up their sleeves— remains to be seen. But it is generally believed that great pressure is currently being placed on the DeLeo brothers to try and keep STP together at all costs. After all, no matter how talented the Dean and Robert might be, the odds of them forming another multi-platinum band in STP's wake would appear to be slim and none. It would seem the the future fortunes of Weiland (who in the past has often threatened to go off and record with his side project, the Magnificent Bastards) and the DeLeos remain inexorably intertwined. Over the next few months we should learn if this quasi-cosmic connection will lead to future band harmony or merely serve as the vehicle through which the Stone Temple Pilots rocket towards a premature demise.

"Everyone wants to see this turn out well," our source said. "We want Scotty's health to be strong, and we want the band together and happy. Maybe that's all too much to ask. Maybe too much water has already passed under the bridge. But at least we're reaching the moment of truth. We won't have to wait that much long to discover what's going to happen."



ammy Hagar has always believed in "little green BY RICK EVANS men." Long before his historic, decade-long stint with Van Halen, a even prior to his memorable stand with Montrose in the mid-'70s, this Red Rocker has been fascinated with alien life, space travel and the prospects of UFO visitations. Those X-File themes have popped up continually in his songs— with ol' Sammy even cramming an "alien" reference into Van Halen's hit Love Walks In— and they've often dominated his solo album concepts. At one time Hagar even dreamed of taking all of his "space" songsfrom Montrose's Space Station #5 to some of his best-known VH efforts— and combining them all into one earth-shattering Space Suite, a "rock opera" to be performed with symphony strings as well as a rock and roll band. With all that in mind, it should really be no surprise that Hagar has chosen to title his first solo effort since his

'I've always really gotten off on the concepts of extraterrestrial life," Hagar said. "Are we really conceited enough to think that we're the only intelligent life forms in the universe? I've seen UFOs. I'm not saying that I've had any direct contact, but I do believe.

much-discussed separation from Van Halen, Marching To Mars

But before we get too caught up in all this Star Trek, sci-fi stuff, or even find ourselves concentrating on the music contained on Hagar's first solo outing in nearly a dozen years, let's go back approximately

nine months, to the time this 49 year-old rock veteran suddenly discovered that he was no longer an integral part of the Van Halen rock and roll machine—in fact, he rather shockingly found out that he wasn't part of it at all! The news came as a bolt out-of-the-blue for Hagar, like some netherworldly message from

a distant galaxy. The only difference was that instead of hearing it from one of those big-headed, dark-eyed aliens, he was hearing it from a big-egoed, dark-eyed guitarist named Edward Van Halen.

During the course of one of their routine "friendly" phone conversations, apparently Mr. VH mentioned his desire to cut a few new tracks to be included on the band's then-still-to-be-released Best Of **Vol. 1** collection. When Hagar rather casually balked at the concept of a "greatest hits" package, mentioning the fact that he had a few other musical plans on his immediate agenda, Edward VH rather succinctly told his long-time rock and roll partner that perhaps he should be concentrating more fully on those outside activities. Just-like-that a ten-year-long musical marriage came to an abrupt and unexpected conclusion.

Yeah, I was surprised," Hagar said. "How couldn't I be? There really had never been any sort of problem with me and the guys in the band. I always felt that we got along really well and made some great music together. I still don't know exactly what was up. Sure, I have some ideas. I don't think it was the Roth thing, to be honest. From what I gather, they had begun working with Gary Cherone even before Roth came back on the scene. Maybe they were working with him before I knew I was out of the band.

Whether or not some mysterious, underhanded deeds were taking place within the Van Halen camp at the time of Hagar's dismissal may never be truly known. Edward and Alex Van Halen have chosen to remain rather mum over the exact reasons for Hagar's departure, choosing to meekly state in previous interviews that "it was just time for a change." Whether the VH brothers

are trying to be polite, or just offering a rather ham-fisted explanation for a potentially embarrassing decision, one undeniable fact remains. After recording a series of chart-topping discs like OU812, For Unlawful Carnal Knowledge and Balance— albums which together sold over 20 million copies world-wide— Hagar found himself suddenly on-the-outs with one of the most successful rock and roll bands in history.

Rather than sitting around licking his wounds, however, Hagar decided to quickly jump right back into the rock and roll fray. He chose to utilize some of the tracks he had been recording at the time of his firing as the foundation for his solo project, calling upon a number of fellow Bay Area music alumni— ranging from Greateful Dead drum legend Mickey Hart to Funkadelic bass master Bootsy Collins— for their able-bodied assistance. While Hagar may never admit that his ambition was to "show that Van Halen made a mistake", there seems to be little doubt that his intent was to make a disc that proved his continued viability in the rock and roll world. No, the music contained on Marching To Mars isn't any Van Halen ripoff, and it's not even particularly similar to the material Hagar recorded during his highly successful solo career in the early-'80s. This is

new, exciting, cutting edge stuff that showcases Hagar's powerful hard rock voice within a surprisingly diverse musical context.

On such tracks as Salvation On Sand Hill, Would You Do It For Free and Amnesty Is Granted (the latter of which he occasionally played live with Van Halen), Hagar's incredi-

bly distinctive vocal timbre shines through, once again solidifying his position as one of the premier rock singers of all-time. His throaty roar can effortlessly shift gears from full-throttle intensity to plaintive wail, and throughout Marching To Mars he gives full reign to his unique vocal talents. Perhaps even more of a revelation is Hagar's return to full-time guitar duty, something he long-ago had to abandon within the Van Halen context. Though he may never posses the silicon-slick virtuosity of Edward Van Halen, as a guitarist Hagar can certainly hold his own. From first cut to last, there's no question that Hagar has enjoyed his return to solo status, though one can't help shake the belief that even nine months after his VH departure, he remains somewhat confused and surprised about exactly how he ended up back on his own.

"I always assumed that one day I'd get back to making some music on my own," Hagar said. "But I never quite figured it would be now. Things happen in strange ways, but they also happen for a reason. I'm glad I've had the chance to make this album. It's been a very satisfying experience for me. There's no question that there's a freedom you have on your own that you can never have in a band, especially in a band with a very strong, well-defined musical agenda. I'm not here to bad-mouth the guys in Van Halen or cry over spilled milk. What happened, happened. There's nothing I can do about it, and nothing I want to do about it. I was a very successful solo performer before I joined Van Halen, and I hope I can be one again."

"I'm not saying I've had any direct contact with UFO'sbut I do believe."







BY VINNY CECOLINI

THE SELF-PROCLAIMED PURVEYORS

of 'Supreme Vampyric Evil," Cradle of Filth, are not only controversial, but are also one of the most promising new metal acts to rear their ugly heads in vears. The band's impressive U.S. debut (second full-length album), Dusk and Her Embrace, was influenced by early 1980s heavy metal, black metal, gothic, classical music, and epic film soundtracks.

"Music is what gives a film its final edge," says vocalist Dani. "We're also into the orchestral music of composers such as (Richard) Wagner and (Igor Fedorovich) Stravinsky. Even some of the early work by (renowned stage composer) Andrew Lloyd Webber is cool."

The vocalist admits the band's dark, gothic flavor is a product of the environment in which they were raised.

"We grew up in an area of England (Hadleigh) commonly known as 'Witch County', he explains "I live in a place that was once a coach house where Matthew Hopkins, the legendary Witchfinder General, stayed. The town

and rural castles, so there has always been this gothic romantic, brooding evil atmosphere that helped shape our direc-

Cradle of Filth, which formed in 1992, underwent a series of membership changes before settling on the current line-up of Dani, guitarists Stuart Anstis and Gian Pyres, bassist Robin Eaglestone, keyboardist Damien Gregori and drummer Nicholas.

Ironically, it was not their music, but an offensive tee-shirt, that garnered the band their notoriety throughout Europe. While the vocalist admits, the blasphemous shirt, named "Vestal Masturbation" for its depiction of a topless nun on the front and an expletive printed on the back, is provocative and offensive to most," he says the shirt was not designed to create controversy.

'We often use the female form on our shirts, but its used artistically, not pornographically, "he explains." I believe its akin to Renaissance painters."

Unfortunately, the authorities in





London did not agree with the band and arrested a fan wearing the shirt who was heading home from a Cradle of Filth performance last year. 29-year-old Rob Kenyon was charged with "Offering a Profane Representation," an offense dating back to 1839 that has not been invoked in nearly a century. Although everyone— Kenyon the band, their lawyers, their fans, and the media—thought the case would be dismissed, the judge, noting that English laws are founded on Christianity, decided teeshirts "with disorderly words, which could cause harassment, alarm, or distress, were not acceptable attire to be worn in public." The fan was found quilty and fined.

The vocalist, who admits the band paid Kenyon's penalty, says, "The judge's decision has people worried in England. If laws can be dredged-up for an offensive

tee-shirt, they can also be used against music, books, and films."

Although both Marilyn Manson and White Zombie have recently been targeted by religious groups in the United States, Dani says Cradle of Filth are not concerned with the attention they will inevitably attract when they tour here this summer with seminal satamic metallers Venom.

"We're not coming over intent on miking a nerve, shocking people, or creating an outrage in order to become hugely successful," say Dani. "While I wouldn't mind lining my pockets with cash, its the music that is most important to the band. We want people to listen. We don't want to become some sort of pyre."

CROWN OF THORN'S MELODIC, groove-oriented hardcore was inspired by

their Queens, New York, working class background that included a diet of hardcore, a distinction they share with local hardcore legends Agnostic Front, Kraut,

Murphy's Law, and Leeway. Frontman Ezec was introduced to hardcore punk in 1987 when his high school classmate— and current Orange 9mm fromman— Chaka Malik brought him to his first hardcore show in 1987. After becoming a regular in the New York City underground hardcore scene, Ezec's first serious band, Crown of Thorns, was born in the summer of 1994, at a Queens hospital. Bassist Franklin Rhi took guitarist Mike Dijan to visit the then-ailing vocalist. The trio, with nothing better to talk about, discussed the possibility of getting together and "jamming to see what happens." A few weeks later, they were joined by drummer Dimi and became a full-fledged



band.

After making their auspicious live debut opening for Murphy's Law on Halloween in 1995, the band became one of the leaders of the New York City hardcore revival. But as they grew as a live band, they also became known for their internal strife. The band's supporters waited for the band to come apart at the seams

Just prior to the release of **Mentally Vexed**, it was rumored that the band had finally self-combusted. It appeared that there full-length debut would also be their epitaph, but Ezec is quick to set the record straight.

'Yes, we have had problems," he confesses. "Mike Dijan and I have huge egos. Mike composed all of the music and I wrote all of the lyrics for the album, but we were constantly at odds. Yes, we acted like jerks. We've known each other for years, so we decided to part company before we were forced to end our friendship."

While Dijan quit to work on a new project, Rhi also departed to join TVT recording artists Stillsuit. Having already

acquired a new bassist named Matty, the band are currently auditioning new drummers and guitar players in hopes of being able to tour later this year.

DON'T JUDGE A BAND by its name. Although Dub War's name might lead some people to believe they're either an industrial or techno-metal band, they are actually a reggae, punk, funk, metal band

The band formed after bassist Richard Glover, guitarist Jeff Rose and drummer Ginger Ford invited vocalist Benji to watch the trio jam in what was normally an amateur boxing club.

"I watched these boys make this noise and though that it was something different," recalls the vocalist. "Although there were only three guys playing, it had the vibe of a dance track and I thought 'Yes, I want to be a part of this.' I picked up the microphone and within ten minutes of being in that room and actually playing with them, we had written our first song."

Since all of the members of Dub War were unemployed, the spent their first

month together writing songs.

"We had most of the songs that appear on the album written by within the first six weeks that we were together." recalls Benii.

er," recalls Benji.
Unlike most bands, who play their live shows in seedy dives on postage-stamp sized stages, Dub War's first live gig was at a fashion show in London.

"A friend of ours was putting on this show and asked us if we'd put together a few numbers to play while the models were strolling down the cat walk," remembers the vocalist. "We thought that it would be different so we said sure."

After becoming regulars on the local night club circuit, the band was approached by the noted independent metal label, Earache.

"We had a lot of major labels bugging us at the time, but we were afraid to go so we headed over to Earache," explains Benji. "It was a challenge for us and it was a challenge for them so we decided to sign to them."

While they made their live debut at a New York City club three years ago, the band got entangled in red tape following their original label, the English-based Earache Record's conflict with Sony Music. Still while their U.S. debut, **Pain**, was only released last month, the band are not frustrated.

"We're not in a rush," admits Benji.
"You have to take your time. But now that we're here (in the State), I'm happy."

LIKE DUB WAR, WEST VIRGINIA'S Karma To Burn were signed to a record label three years before their self-titled debut was finally released this past spring.

Bassist Rich and guitarist William formed the band four years ago after meeting at a Morgantown concert. Four months later, before finding a vocalist, the band began receiving offers from record companies.

"Our manager at the time, called up and bunch of labels telling them that we were performing live," recalls Rich. "He called up Roadrunner Records posing as a member of (the now defunct label act) Die Monster Die."

The A&R representative from Roadrunner Records was so impressed with the band's unique blend of bottom heavy, Black Sabbath-ish alterna-blues—which has since been nicknamed "soul metal" by critics—that he signed the band and then told them to find a suitable vocalist.

"I don't know what Roadrunner was thinking when they signed us," the bassist laughs. Originally the band were told if they did not find a vocalist within six months, their debut would be released as an instrumental. It was recorded, but when they reached the six month time limit, the label went back on their word..

"The label paid us at the beginning of each month to sit around and wait. They were hoping that Bay Area metallers Kyuss would break up and when they did, we flew out to San Francisco to hang out with their singer John. We hung out with him for a few days, but

he didn't want anything to do with us, so we went back to the drawing board.

"The label tried to get all sorts of people for us," remembers Rich. "It was crazy. At one point they wanted us to hook up with former Only Living Witness frontman Jonah, but that didn't work out.

"After a while, we got sick of not having a record out and got one of our friends, J. Jarosz, who had never gotten in front of a microphone before, to sing.

"This past summer we finally finished recording the album that we had started to record more than two and a half years ago. We went back this past summer and just added vocals to songs we had recorded over two and a half years ago. We were tempted to work on the songs again, but we didn't."

Now that the album is a hit in Europe and has received critical acclaim in the States, the band feels a little bit better about the "left hanging" for so long.

"It's been weird," concludes Rich.



American punk rock— especially American punk rock— has been tagged as nothing more than mindless hormonal excess. Perhaps that's an overly-simplistic defintion that serves to reduce the form to being little more than a watered-down version of heavy metal without the overt sexual innuendo, tight pants and big hair. Even worse, recent

and the Circle Jerks, and one of their avowed goals has remained to keep the style, spirit and attitude of classic punk rock alive for as long as they can— but with a decidedly up-beat, unmistakably positive lyrical attitude. On their new album, **Full Circle**, which is dedicated to the memory of Thirsk, Pennywise follows up on the breakthrough success of their

group members insist that such an attitude misses the crux of Pennywise's musi-

"Punk is whatever you want it to be," Lindberg said. "It doesn't have to be angry, or silly or politically motivated. It can be whatever you want. That's what keeps the form alive. I don't agree with the notion that the punk ethic has ever really gone away. There may have been times when it was more visible to the masses, but whether it's been under the guise of punk, hardcore, or whatever, that kind of highly energetic, often socially relevant music has had a place in contemporary music."

It's taken Pennywise more than six years of hard work— and the overcoming of

PENNYWISE

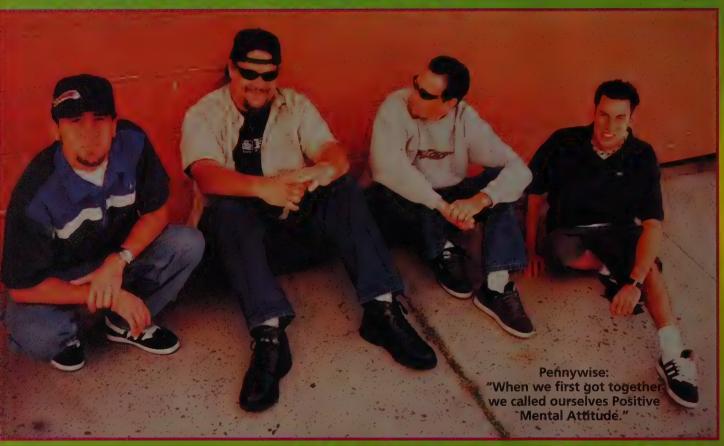


chart-topping efforts by such supposedly punk practitioners as Green Day and the Offspring have rarely appeared worthy of careful consideration in true punk circles, coming across as merely power pop with a nasty attitude. But occasionally, even in these commercially-inspired, do-anything-for-a-buck times, a band comes along that just screams "punk" in every move the make and every step they take. Pennywise is such a band.

Hailing from the friendly environs of Hermosa Beach, California, vocalist Jim Lindberg, guitarist Fletcher Dragge, and drummer Byron McMackin and the band's late bassist Jason Thirsk— who tragically passed away last year— were weaned on the '80s hardcore sounds of Black Flag

POUND FOOLISH

previous release, **About Time**, to emerge as one of the few contemporary bands that truly understand the musical panache of classic punk. And while some punk followers have stated the belief that this band's fun-loving approach robs the form of the raw, angry energy that first propelled such British punk practitioners as the Sex Pistols and the Clash to fame, the

BY DON ANDERSON

their recent tragedy— to attain their present high-profile position in the rock world. But thanks to the chart rattling success of their latest album as well as to the unfortunate publicity brought forth by Thirsk's untimely passing, these So Cal rockers seem well on their way to helping redefine punk's role within the modern

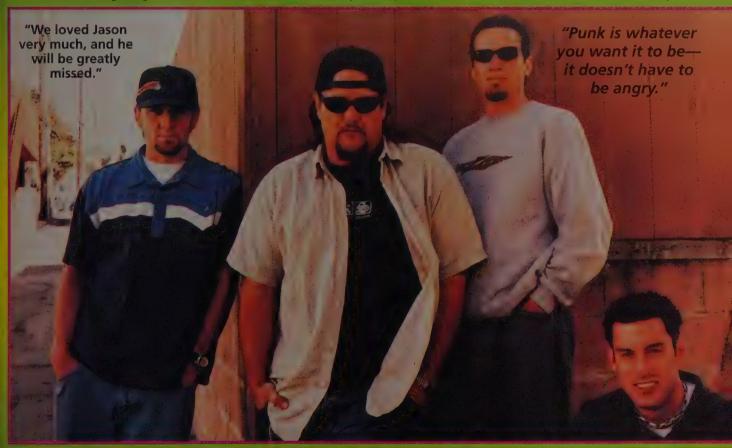
rock world. But in sharp contrast to many of today's most notable punk groups, as well as to the music created by many of their influences, the members of Pennywise want it known that their music doesn't always speak of social rebellion or political turmoil. Rather, their music characteristically depicts surprisingly up-beat and often optimistic views of life's varied problems. Whether it's tackling such unusual and controversial subjects as life after death, or American society's apparent fixation with violence, Pennywise continually manage to present thoughtful, powerful and surprisingly entertaining musical packages that are bound to both make the toe tap and the face smile.

'When we first got together, we called

the group's performances. Ironically, soon after their career started to gain significant momentum in 1991, following the indie release of their self-titled debut disc, a few misguided souls started painting the band as white separatists who were fronting a secretive and all-powerful White Power organization—this despite the group's unmistakably up-beat lyrical stance. Lindberg now looks back at that time in surprise and frustration, still no sure how such a totally diametric interpretation of Pennywise's musical position could have been made.

"There was a lot of violence on the scene back then," the singer explained. "It was nothing that we wanted or caused, but it was just rampant. There again with the release of 1995's surprise hit **About Time**, the band doubled their world-wide sales, proving to anyone with ears that they were destined for something *very* big as long as their luck held out. Things seemed to be going incredibly well for the group— there was already talk of them headlining the 1997 Warped Tour package (which they will, in fact, do), and they had drawn widespread praise for their support for such causes as Amnesty International.

But then late last summer, just as the band was beginning to write material for **Full Circle**— the disc that many believe will take them over-the-top in terms of commercial acceptance— word came down that Thirsk, the charismatic yet



ourselves P.M.A., which stood for Positive Mental Attitude," Lindberg said. "That says a lot about the way we approach our music. But we felt that if we kept a name like that, and didn't add a bit of an edge to our music, it could sound like we were preaching at people and that was the last thing we wanted. But I don't think there's anything wrong with having a positive message in your music— even if it does give the cynics something to jump on."

Formed in 1989, Pennywise have been battling against cynical attacks since their earliest shows began drawing rave reviews throughout the So Cal area. Their positively charged shows soon became sell-out attractions, drawing a highly diverse and often controversial element to

were some kids in that audience who obviously were separatists, and somehow we became associated with their movement. They began showing up more frequently at our shows— and none of us know why. It reached the point where I just quit the band for a year because of that."

By the time Lindberg rejoined Pennywise, the group had straightened out their potentially dangerous image problems and had begun work on their second album, **Unknown Road**, a disc that went on to sell more than 200,000 copies and help establish the burgeoning reputation of Epitaph Records, then the home of such other cutting edge acts as Rancid and the Offspring. And then once

troubled soul who helped first form the band back in '89, had succumbed to a number of on-going health problems. The band quickly decided to re-record their trademark anthem, *Bro Hymn*, for inclusion on their latest effort, and dedicate the album to the memory of their fallen member.

"On July 29 Jason died," Lindberg said. "Although he hadn't been performing with us recently his spirit was always with us and we had hoped for him to return to the lineup soon. His positive, uplifting lyrics are what defined our band and attracted fans to Pennywise all over the world. We loved him very much and he will be greatly missed."

rent Reznor may be the most influential, figure in late '90s rock and roll. From the a purely artistic standpoint, the intense, techno-industrial soliloquies Reznor has created as the mastermind at the helm of Nine Inch Nails have helped usher in a new genre of music known as Elctronica.

Having already made an imprint on society, Reznor is moving beyond merely promoting his own music. He's one of those quiet, artistic types that does not desire to spend the rest of his days under hot klieg lights of the concert stage, No, not Reznor. He needs to create, manipulate, communicate music... and not necessarily his own. Through his record label, Nothing, he's become a visionary and catalyst for other to share their music. The Nothing label, which calls the Tremont area of Cleveland home, has given many previously obscure groups like Pop Will Eat Itself/Coil/Marilyn Manson?Prick?Trust/Trust Obey-the attention Reznor feels they deserve.

Reznor's pleasure in Nothing comes from signing and products on his label. Production—the layering of sounds—is what gave NIN its definitive style. It's an aspect of artistry Reznor enjoys most about

the music making process.

"There's going to be a point where I can't do both things (production and NIN)," Reznor states pragmatically. "I can't do it. I tried. So at some point I would like to focus on production, which I would really like to do more of, but Nine Inch Nails eats up every second of my life."

Reznor calls his production work on Manson's platinum effort Antichrist Superstar his favorite achievement to date... the creativity is above and beyond, and the sound is superb. Similar to NIN, Marilyn Manson is proving to be a definitive force in music for the '90s... Apparently going above and beyond is what Nothing is all about, The theory behind the record label is that the bands are treated with the same respect and artistic freedom that Reznor himself would want. Respect is something that wasn't given to NIN in the Pretty Hate Machine days when Reznor was being roundly abused by the band's first label, TVT Records

According to Marilyn Manson, "Trent gives us full artistic freedom, the kind of freedom no other label would even consider

giving a band.'

As Reznor's interest in cultivating musical talent grows, so will the roster of Nothing Records. Soon, there will be an album titled **Numb** from Prick... as well as debut Nothing releases from several interesting groups.

Rumor has it that the legendary German industrial group Eonsturzende Neubauten (which translates into "Collapsing New Buildings"), are in the process of being signed to Nothing. EN has been one of Trent's heroes since the Berlin collective began making a big noise in 1981.

Like other Nothing acts, EN are distinct.



The group is notorious for their use of "found" instruments, most of which were not originally earmarked for music making. Items such as power drills (this goes back before Van Halen's *Poundcake*), glass, boulders, metal pipes, sledgehammers, Power lines, and water towers have all been part of EN's creative process.

Reznor has also been talking with Rob Halford, the leather-lunged vocalist formerly of Judas Priest and Fight. Reznor doesn't believe that the 40-something-year-old vocalist with a three-octave range should gracefully fade into oblivion, and wants to capture his intensity in such as way that it crack crystal.

Another artist under consideration for a

contract with Nothing is a dude known this week as Plug, but you might also know him as Luke Vibert or Wagonchrist. His most recent creation is a remix of Ruby's 1996 CD.

You'd think that the joy and tribulations of running a record label and producing bands would be enough for Reznor— the way it's been for American Recordings main man Rick Ruben— but such is not the case. Reznor has not resigned exclusively to production just yet.

In fact, Reznor is involved with a string of new projects.

Among other things, *The Perfect Drug*, from the **Lost Highway** film soundtrack, should show up again shortly on a version of *The Perfect Drug* from NIN, the Orb, Jack



Dangers (Meat Beat Manifesto), Goldie, Plug and Aphrodite.

And now for something completely different, Reznor will soon collaborate with rap artists Ice Cube and Dr. Dre. This out-of-sorts union came about because Ice Cube recently had sampled selections of the NIN Hurt for a song on his upcoming album. The request for the rights to use Hurt lead to a dialog between Reznor, Cube; and the good Dr. Dre, and the decision was reached that the three should work together on some project some time in the future.

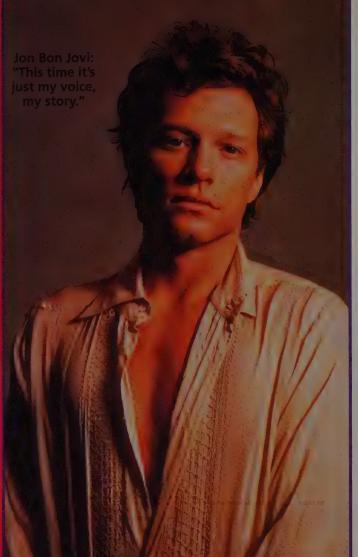
All these things are cool, but it's been three years since **The Downward Spiral** and inevitably NIN fans are pulsing at the temples for a whole album of new music.

"At some point in the future I'd like to just focus on production."

"I tend to get bored when people say, 'where's the record already," Reznor admits. "I'm not slouching off in there. It just takes a long time. Nirvana may have been able to make a record in two weeks. That's great. We're not doing that. To me, every song means reinventing the whole process. There are no constants except maybe that I'll sing it. But are the rhythm tracks going to be played or sequenced? Are they going to be real, fake, machines, drums, sounds, car doors slamming? It's not a simple matter of yelling out chords to someone across the room and starting the tape machine. It's a different situation. I'm not saying that makes my record any better than theirs. It's just a different set of parameters.

ou've got to give Jon Hollywood-driven career Slippery When Wet and New Jersey forever sealed

the mid-'80s, however, Bon everything in his power to move away from the anthemic hard rock style like Keep The Faith and These Days showed a far tive rocker, a guy who



Name or Livin' On A Prayer. But contained within the melodies and words of this fresh batch of songs are emotions and energies as powerful as anything Jon has ever written. The good-time vibe of the past may now have been replaced by a far more personal and subdued attitude, but at its heart the music of Jon Bon Jovi remains as vital, insightful and entertaining as ever.

"The greatest creative thing I do in my life is write a song," he said.
"That's more satisfying than recording it or performing it. That's because a song is something I created and it will be there forever. Doing this album has been a very liberating experience for mesomething that's been very memorable. When you're making a band record, it's inevitably a collaborative effort. It's not always my story, or his story, it becomes our story. But this time it's just my voice."

Of course, the obvious question now becomes, why would a performer as successful as Jon Bon

er trying to cash in on his celebrity status.

released Destination Anywhere, his first true solo disc

MERKLE true cultural icon as one can get while remaining alive— ever even dream of moving away from the formulaic approach utilized so brilliantly by the band that bears his last name? Let's keep in mind that Mick Jagger failed for the most part in his recording attempts apart from the Rolling Stones, and certainly a lesser light like Vince Neil scored a big "zero" in his various solo attempts away from Motley Crue. To say the least it's dangerous to move away from the comfortable confines of the "known" to step out into the "unknown". But Jon Bon Jovi, now a 34 year old, married father of two, seems more than willing to face any commer-

Jovi- a guy who's become as close to being a

While he remains somewhat quixotic when it comes to discussing the future of Bon Jovi (the band), he guickly states that guitarist and writing partner Richie Sambora remains "like a brother", and that group keyboardist Dave Bryan appears throughout **Destination Anywhere**. So perhaps this release is more of a diversion from Jon's time-honored musical path than it is a true separation. He still isn't sure

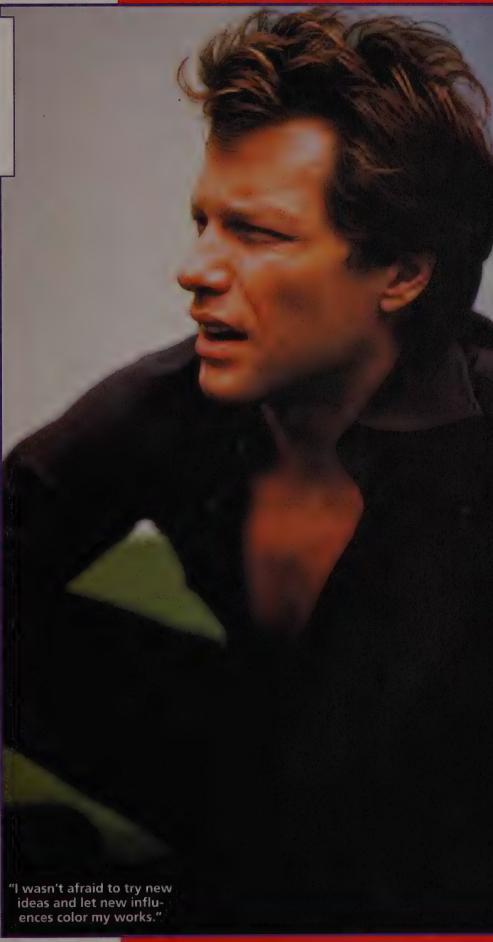
cial or artistic consequences his bold actions may generate.

"The greatest creative thing I do in my life is write songs."

when and if there will be another Bon Jovi disc. He admits that if push-comes-to-shove there probably will be, but if his solo disc succeeds, and if his movie career takes off, and if....oh, you get the idea. Bon Jovi apparently remains very much in love with his group and the historic music they've made over the last 15 years, but he's in no hurry to rush back to the waiting arms of his bandmates.

Quite honestly, upon listening to the material contained on **Destination** Anywhere it's rather easy to understand Bon Jovi's excitement concerning his solo project. Working with an eclectic group of producers and songwriters including former Eurythmics leader Dave Stewart, Bon Jovi has constructed a disc filled with songs that reflect his highly personal views on love, life and faith—but with a highly unexpected beat that places the disc straight into the late-'90s fast lane. With songs written over a three month period in London (while Jon was filming his upcoming movie, The Leading Man), the disc captures elements of the techno-pop revolution that was sweeping through Britain at the time, while retaining it's roots deep in the Jersey heartland.

"I set out to take a shot with these songs," Bon Jovi said. "If it didn't work out, I figured I'd throw 'em away. My theory going in was to use five producers, two songs a piece, bam! That will be the album. But then I cut two with Steve Liorini and loved them so much that we just kept going. I was intrigued by the way he worked. We started with Steve's programming and worked backwards...it was so different from how I make an album. I ended up with Steve doing eight tracks and Dave Stewart did the other three. I knew that working like this was an interesting way of making a record. The main thing was that I wasn't afraid to try new ideas or to let new influences color my work. I'm out there kind of on my own- the familiar faces aren't around this time. But I've made some new friends who've helped me discover some sides of my music I may not have known about before."



SHOOTING STARS

RADISH

The lives of most 15 year-olds are filled with familiar problems— how to pass the math final, how to squeeze an extra few bucks out of your dad, and how to get rid of that zit on the tip of your nose. But if your name happens to be Ben Kweller, and you happen to front the band Radish, your 15 year-old life is filled with an entirely different set of problems— how to write songs that discuss such mature subject matters as love, racism and nuclear war, how to handle the flood of media demands now placed on your time, and how to spend the rumored \$1 million your band was paid upon signing their major label deal. Thankfully, young Mr. Kweller seems to be handling it all guite well. He, along with drummer John Kent and bassist Bryan Blur have created quite the buzz with Radish's debut disc, Restraining Bolt, an album that features not only Kweller's surprisingly deft lyrical touch, but also a rich musical blend that defies the group's tender age.

"I don't know if I'm an 'average' 15 year-old or not," Kweller said. "All I know is that I don't want people to say, 'hey, that's good...for a 15 year old.' Forget how old I am. Just listen to the music and see if you like it. I hope that you do."

Formed two years ago in Greenville, Texas, Radish's music is a

heady blend of pop and alternative influences that may run occasionally too close to the all-powerful Nirvana core. But on such songs as Little Pink Stars, Dear Aunt Arctica and The You In Me, Keller shows he's mature well beyond his years. This is no three-chord joy ride, no simplistic teen ramble. There's substance and emotion here, and that, perhaps more than anything else, is what makes Keller proud.

"I understand that people want to focus in on me being 15," he said. "But I don't think it's that big a deal. They ask me how someone my age can know about love or hate or anything like that. I think that's kind'a silly. I grew up in Texas—not in a cave."



RADISH

KILLINGCULTURE

Like the dinosaurs that inhabit the land of **Jurassic Park**, metal bands seem to be rising from the grave these days, out to not only prove the continued commercial viability of their music but also of its enduring power. With '80s stalwarts like Motley Crue, Queensryche

and Megadeth again rearing their ugly heads, can anyone doubt that a true metal renaissance is about to begin? One group that certainly believes in the on-going appeal of heavy metal is Killingculture, a hard, heavy and hungry metal beast that are determined to take no prisoners with the release of their self-titled debut disc. Vocalist Marcus Peyton, guitarist Steve Sargeant, bassist Paul Puljiz and drummer Pat Magrath are out to put their names prominently on the metal map, and they're not about to let anyone or anything stop them.

"We've survived a period when it seemed that all these selfloathing alternative rockers were going to kill rock and roll as we all knew and loved it," Sargeant said. "We couldn't stand for that. Heavy metal is great music played by people who really care about rock and roll. If you don't like what we're

doing, then you just don't like to rock."

Indeed, on such metal-to-the-core tunes as *Twins In Human*, *Lockfist* and *With Strife* these boys bring their thunder-and-lightning attack to the fore with a passion and power that been sorely missed in rock circles in recent years. Aided by the nimble-fingered production work of Anthrax' Scott Ian, who adds his own guitar thunder to two of the album's tracks, Killingculture seem as if they're on a one-band vendetta to make sure heavy metal once again garners the degree of attention it deserves.

"Metal was always the music of the people," Peyton said.
"Millions of people around the world loved it—and still love it. We can't let a few limp-wristed record company executives rob us of our rock and roll."





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APES PIGS & SPACEMEN, TRANSFUSION

(Mayhem Records; phone: (212) 226-7272

Let's face it, any band that's got the balls to call themselves Apes Pigs & Spacemen are worth checking out. But there's more to this London-based foursome than an unusual namethere's actually some damn good rock and roll contained within the confines of their disc, Transfusion. Heavy, grinding and unrelenting, the music of AP&S manages to strike a responsive chord without falling into the common trap of being overly derivative...or overly angst-riddled. Featuring the powerful vocals of Paul Miro, the Apes have been kicking around the Euro rock circuit for the last five years, but now it seems as if these brave lads have set their sights on conquering American shores. Good luck, boys. Rating: ***

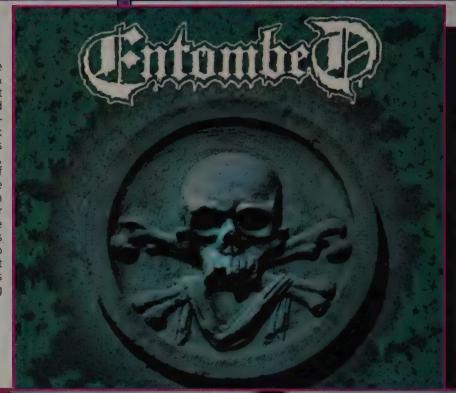
ENTOMBED, **ENTOMBED**

(Earache Records: phone: (212) 343-9090)

Over the last seven years, Entombed have emerged as one of the unquestioned kings of European heavy metal— where metal still rules the rock world with an iron fist! This Swedish quintet have created some of the heaviest, most uncompromising moments in recent metal history, facts proven repeatedly on such discs as Clandestine and Wolverine Blues. Now for those of you who love Entombed or those of you who may have missed out on some of the band's outstanding moments— here comes Entombed, an action-packed compilation disc that features the "best" of this hard-hitting unit. This is loud, raucous metal from first cut to last, and while it may bring new meaning to the terms "dark and gloomy", these rock-hard riffs can, in fact, brighten up any day.
Rating: ***

LUNATIC CANDY KREEP, LUNATIC CANDY KREEP

What hath Marilyn Manson wrought? As is the case with any artist who has a major impact on his generation, we can now expect to be assaulted by an endless array of MM clones who may assume elements of the Manson mantle, but at





RATING SYSTEM: ****=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR



PUSH. MAXIMUM **ENTERTAINMENT**

(Perris Records; phone: (517) 773-5402)

Sometimes it seems as if the rest of the world is caught in some sort of a mind-melting time warp when it comes to rock and roll. Take for example the Danish band Push, a hard rocking quartet who seem to worship at the musical throne of Motley Crue. White Lion, Ratt and Poison. While we certainly have nothing against any of those bands, this is 1997 and not 1987...isn't it? On debut album, Maximum Entertainment, this sporty unit lays down an infectious brand of popstyled metal that harkens back to a simpler, friendlier time in rock history. If '80sstyled hard rock is your cup of tea, then let the boys of Push serve you up a steamin' cup!

Rating: **

ENUFF Z'NUFF, SEVEN

(Mayhem Records: phone (212) 226-7272)

Of all the late-'80s pop-rock merchants perhaps the most criminally

neglected was Enuff Z'Nuff. On a series of major label releases the band fronted by Donnie Vie and Chip Z'Nuff walked the fine line between Beatles-like harmonies and pseudo-metal posturing that won them a dedicated cult of fans. But as time changed, E Z'N didn't, and in 1995 they found themselves relegated to indie status. Undeterred the boys have rallied with **Seven**, as strong a collection of instantly memorable tunes as one is likely to encounter this year. No, this stuff may not be tailor-made for the rough-'n'-ready '90s, but if you like your music to go down nice 'n' easy, give the latest from Enuff Z'Nuff a try.
Rating: ****

OBITUARY, BACK FROM THE DEAD

(Roadrunner Records; phone: (212) 219-0077)

Obituary like to bill themselves as "the world's heaviest band", and after checking out their latest offering, Back From The Dead, who are we to argue? Following a three year hiatus away from the metal maelstrom, these masters of the slow grind show that they're still in top form, cranking out songs like Platonic Disease that truly seems designed to wake the dead. This may well be one of the most brutal records of all time, and if that turns you on, head directly to you nearest psychiatrist- you need serious help. But make sure to take along a copy of Back From The Dead.

Rating: *

heart fail to understand even a smidgen of what makes MM truly tick. With all that in mind, consider the band Lunatic Candy Kreep— or perhaps it would be better if you didn't. On their self-produced, self-financed, self-released and instantly disposable debut disc, these people set back the shock rock movement with a single, brutal stroke. Still, at an average age of 19, perhaps one day Lunatic Candy Kreep will evolve into something more than a derivative, pointless act.

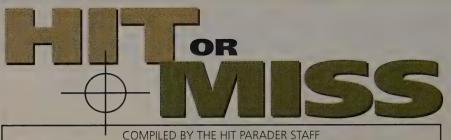
Rating: **

MY LIFE WITH THE THRILL KILL CULT, A CRIME FOR ALL SEASONS

(Red Ant Entertainment: phone: (212) 685-6303)

This must be out month for strange band names. But their unusual moniker gives just a hint about the bizarre musical ramblings that have become My Life With the Thrill Kill Cult's calling card. On their sixth disc, A Crime For All Seasons, band leaders Buzz McCoy and Groovie Mann have created an aural blitzkrieg designed to simultaneously stimulate and numb the senses. On songs like Mr. And Mrs. Bottomless Pit, Blondes With Lobotomy Eyes and Fangs Of Love, this dangerous duo have constructed some of the most outwardly unusual songs of the decade! There's no denying that M.L.W.T.T.K.C. may not be for everyone, but if your rock and roll tastes run markedly away from the mundane, then give this disc a spin.

Rating: ***



So many releases...so little time. Each and every day it's the same story over and over again. First it's Fed Ex, then UPS, then AirExpress, then the U.S. Mail— all delivering the latest discs for our weary staff to listen to, analyze and review. As the old saying goes, it's a dirty job, but somebody's gotta do it. With all that in mind, here's this month's edition of *Hit Or Miss*.

KISS, GREATEST KISS

There are clearly two ways of viewing Kiss latest "best of" set, Greatest Kiss. One is that it's yet another "best of" collection from a band that is obviously too busy touring the world to even think about recording a new album. The other way is to simply view it as one of the greatest collections of up-beat, fun-loving, hard-hitting rock and roll ever brought together in one place at one time. How can any true hard rock fans not get off on these 16 slices of "klassic" Kiss which run the gamut from Detroit Rock City and Deuce to Beth and Cold Gin. As if that wasn't enough, each and every one of these tunes has been digitally remastered to deliver maximum sonic impact. So sure, you probably own every one of these songs already—but why not buy 'em again? HIT

FOO FIGHTERS, THE COLOUR AND THE SHAPE

Following the surprise success of the Foo Fighters' debut album in 1995. much was expected from the second dose of pop/rock magic produced by Dave Grohl and his boys. On The Colour And The Shape the Foos deliver...for the most part. While certain elements contained on this new disc are reminiscent of their awardwinning debut, others are radically different, perhaps this is due to this being a true "band" effort rather than the Grohl solo work that was the band's initial release. Never-the-less, the disc manages to convey much of the up-beat, feel-good attitudes Foo fans might expect— but with a few notable exceptions. This is unquestionably a more expansive and ambitious effort and perhaps gives a truer indication of Grohl's artistic tempera-

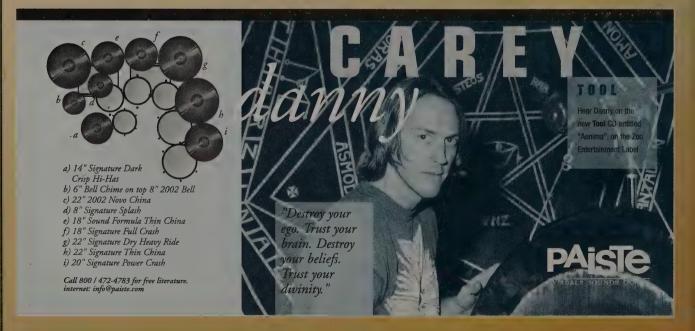
HIT

PENNYWISE, FULL CIRCLE

Following the tragic death of bassist Jason Thirsk last year, some music fans wondered if Pennywise would lose some of the fun-spirited attitude that turned their previous disc, About Time, into a punk/pop hit. Now, with the release of Full Circle we've happily discovered such has not been the case. While the band pays due homage to their fallen member through the re-recording of their 1991 tune Bro Hymn, the remainder of the disc features the same brand of upbeat, hard-driving punk rock that promises to make these West Coast rockers big stars in 1997. While some pundits may believe that the so-called Punk Renaissance of the mid-'90s has already run its course, Pennywise are apparently out to prove that there's still plenty of life left in the ol' punk war horse. HIT

U2, POP

There's no question that U2 rank among the most gifted, influential and important rock bands of the last 20 years. Their body of work remains a shining beacon of social commentary and artistic craftsmanship, the likes of which few other contemporary performers can ever hope to match. Yet, one must wonder exactly what is motivating Bono and the boys these days. On their latest offering, Pop, this Irish quartet has attempted to point a probing finger at contemporary culture, yet the results- both musically and emotionally—often pale in comparison to the band's earlier masterworks. Certainly Pop is not a



bad album- U2 couldn't make one of those if they tried. But in light of the band's history, and the expectations of their fans, this disc must be chalked up as a major disappointment. MISS

JASON BONHAM BAND, IN THE NAME OF MY FATHER-THE ZEPSET

Let's face it -- it takes balls the size of Kansas for anyone to tackle the daunting legacy of Led Zeppelin. Even when your father was the drummer for that legendary unit, and you practically grew up on the knees of Jimmy Page and Robert Plant, attempting to update such classic songs as Communication Breakdown and Whole Lotta Love is about as tough a job as exists in the rock world. Yet, somehow, Jason Bonham and his band manage to pull the task off quite nicely on In The Name Of My Father— The ZepSet, a live show that captures much of the energy and excitement of prime Zeppelin. And, just in case you think it's one step this side of sacrilege for anyone to fool around with classic Zep, keep in mind that all proceeds from this disc will be handed over to charity. HIT





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- 78) THE STORY BEHIND THE SONG
- 78) TEN TON HAMMER
- 86) ALL SWEPT AWAY
- 90) FOOT ON THE GAS

THE STORY BEHIND THE SONG: Ten Ton Hammer By Machine Head

pollowing the success of their 1994 top selling debut offering, **Burn My Eyes** on Roadrunner Records, Machine Head were faced with the unenviable—a follow up album that would have to match its predecessor in terms of intensity and unbridled aggression. That effort, the recently released **The More Things Change ...** was more than a year in the making.

The single Ten Ton Hammer written by vocalist/guitarist Robb Flynn was one of those songs premiered live last year during one the group's only three performances. Previously, they had toured non-stop for nearly two years and wanted to ease up on performing live for a while. It was the combination of the extensive touring and various audience reactions that heavily influenced the songwriting process for **The More Things Change**.

"Since we were going to play a lot of the new material live for the next two years straight, we wanted to make sure all the songs would translate well in a live situation," explains Flynn. "Ten Ton Hammer was definitely one of those songs. Originally, this song was written around the time that we were having a lot of problems and people were talking about us going soft and that we were falling off. Like they say, 'aggravation is inspiration.' and so Ten Ton Hammer was basically our get screwed to all those people kind of song"

My Dying Bride's Aaron Stainthorpe



(vocals) prefers to keep in the vein of "anger, pain and sorrow" themes. Swept Away from their latest CD, **Like Gods of the Sun** is a perfect example. "The general them for Swept Away is forced fighting," explains Stainthorpe. "It's about a character who might fight against his own will, in a war for his country— a war that will without doubt

end in total defeat for his nation." The members of My Dying Bride went to great lengths to capture the inner depth and soul of each song on **Like Gods Of The Sun**, particularly All Swept Away. "The song is a metaphor, of course," he sums up. "It's about standing up for yourself and not being treated like a mindless fool."

TEN TON HAMMER

(Recorded by MACHINE HEAD)

ROBB FLYNN

I am the thing that makes you sick I am the blame that gets placed quick Detect the crack within your life I'll be the wrath of your disdain I'll be the fear in you ingrained Become the facts that you deny

(Chorus)

I can feel this pain is real I hate deep down inside And like broken glass you'll shatter With bloody fists I'll batter Like a ten ton hammer

I'll be the trembling in your breath Trickle of blood upon your flesh You'd love to watch me take the fall I'll be the thing that you despise 'cause I'm the path

to your demise And I'll a be there standing tall

(Chorus)

I can't stand or take another day my friend You could learn a thing or two

(Chorus)

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-King Fowley, drummer/vocalist

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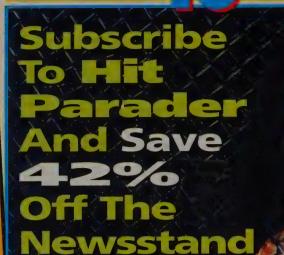




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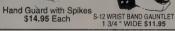
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35000 PARODY Freak Sign



37220 WEEZER Pinkerton Lp Cover

GARBAGE

35005 OLD STYLE Beer Label

34999 PARODY Fuckin Gonuts

36148 PARODY Good Rear



NCERT \$17.95

TED BELOW NOT PICTURED. SIZES LARGE & XTRA LARGE

	DESIGNS LIST
	371 at 311 Lenticular Pink Logo
ı	12939 AC/OC Back in Black 365z1 AC/OC Bai breaker
ı	33128 AC/DC Buildnang Devil
ı	20693 AEROSMITH Program Cover
l	3715" AGNOSTIC FRONT No Justice
	35234 ALANIS MORISSETTE In Salin She
ı	36139 ALANIS MORISSETTE Video 4 Pho 33604 ALICE IN CHAINS Pin Boy/Heart
ı	32993 ALICE IN CHAINS 3 Legged Dog
ı	35469 ALICE IN CHAINS Dancing Pixie 33167 ALICE IN CHAINS Running Guy
ı	33167 ALICE IN CHAINS Running Guy 32445 ALLMAN BROTHERS Eal A Peach
ļ	36797 ALLMAN BROTHERS Generic Beach
l	33873 ANTHRAX Horned Demon
I	19187 BAD BRAINS I Against I
l	21763 BAD RELIGION Stage Dive 36578 BAD RELIGION Crossed Out Cross
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ı	20884 BEASTIE BOYS Van
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ı	13 BEATLES Abbey Road
ı	357e3 BECK Clines, Head
ı	35465 BIOHAZARO Shield Logo Cities
ı	369a1 BLACK CROWES Uncle Sam Crox
ı	15177 BLACK FLAG Make Me Come Faggo
ı	19199 BLACK FLAG My Aar 36929 BLINK 182 Drum Kill
ŀ	36228 BLUES TRAVELER Red Rocks Tour
l	21294 BOB MARLEY Photo Aith Smoke
I	32451 BOB MARLEY Fall n Che
I	35 146 BOSSTONES Musc e Car 35258 BOSSTONES Poi et Obaster
ı	35 (31 BOSSTONES Skatencard Dev
ı	35 (31 BOSSTONES Skatebuard Dev 3309 CANDLEBOX Ellos, Lp Cover 13773 C. CORPSE Butot gred At Birth
ı	13 3 C. CORPSE Buildiered Al Birti
ı	2115. CANNIBAL CORPSE The Breeding 1 32444 CIRCLE JERKS Circle Jerk Laga

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MISFITS Glow In Dark Skutt GARBAGE (), a Feather Logo GAS HUFFER Jas Jan GAS HUFFER Jas Jan GAS HUFFER Indel G_{AF} GOULD FINGER LOGO W/S Jan BOO GOO DOLLS A Boy Named Goo GRATEFUL DEAD Golden Gale Dead GRATEFUL DEAD Peace Love & Dead GRATIFY KILLS Gratiny Plate GRATIFY KILLS Gratiny Plate GREEN JAN SCROWN MONSTER VOODOO MACHINE Alien NAFLS SIN foating Seahorse Seahorse io d Leaf Kun 1 nGa n n Utero Woman With Wings NIRYANA Kuri Age 7 Protos
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311 Red & White Logo ALICE IN CHAINS Snake Photo ANARCHY Punks Not Lead BOSSTONES Jump Thru Hoops BUSH its Gavin Priote C. CORPSE Butcherd Air Birth

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D F. FACTORY Dog Day Sunrise 7 GRATEFUL DEAD Snow Bears 6 GRAVITY KILLS Exp osign 7 J. HENDRIX Experience 6 MISS Mayer of Expert in June KUAN Striped Logo KMFDM Pig Vs. Kmipm

74 L. ZEPPELIN X-Pay varus
72 M. HEAD More Things Change
74 MINOR THREAT an
23 NAILBOMB 130 Peasons To Hate
16 NIRVANA Smiley Face
11 NO DOUBT Flams Lopo
20 CESSPING Manage On The Inc. 37225 OFFSPRING Ixnay On The H 37174 OBITUARY Back From Dead

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DOORS BUZE 1 EVERCLEAR SE FILTER LOGL SE FILTER Log. Sturt BUS FOO FIGHTERS Logs GOLDFINGER Logo GRAVITY KILLS Tribal Alien JIMI HENDRIX HENDROW BURS KISS Logo LED ZEPPELIN Symb. IS 7 LIFE OF AGONY Logo LIVE Oval Lago Machine Head Lago Marilyn Manson Sod Ciff" M. Manson Lagit Lagibut

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NIRVANA Kurl Is Dead Portrait
NIRVANA Nevermind
PANTERA Flame Logo Pot Leaf
RAMONES Logo
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RANCID Time Bomb

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SEPULTURA Chaos A
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62 TOOL Tool Wreners 20 T. O NEGATIVE Hammergear 444 WHITE ZOMBIE Pink Monster

SLAYER SKUT & B SLAYER DEVINE IN SLAYER DEVINE SOUNDGANDER TOOL BIG Wrench WHITE ZOMBIE Monster/Logo WHITE ZOMBIE

METALLICA AL METALLICA FI M. THREAT BO MISFITS Fiend NIRVANA Kurt NOFX Punkin [

4'X4'SIZE

COLOR STICKERS

BUSH Solo Ol Gavin DOORS Psychedelic Group GARBAGE Group Shol GWAR B ond & Guts Group IRON MAIDEN X-Factor JIMI HENDRIX Burning Guitar JIM MORRISON American Pol KISS & H stong Old and

BEASTIE BOYS Group Pointing

LIVE Black & White Group Shot MADONNA Nude Pose MADONNA Nude Pose M. MANSON Haio With Prayer M. MANSON Face Relections MARILYN MANSON Group Shot MEGADETH Father Vic. METALLICA 97 Group METALLICA 47 Group METALLICA 19 Group METALLICA PROPERTY NUMBERS NUMB

NECKLACES \$11

IOHAZARD Logo CANNIBAL CORPSE Logo

G. DEAD Sidel Your Face
COUNS 'IN ROSES Loop
KISS. Loop
KISS. Loop
LED ZEPPELIN Swan Song
LEMONHEADS Cow
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DEICIDE Demon DEF LEPPARD Logo G. DEAD Steal Your Face GUNS 'N ROSES Logo NIRVANA Brutero NIRVANA Kurt Cobain Memorial NO DOUBT Horizontal Group NOFX Libera: Animation/Cows Eatir

COLOR POSTERS \$6.50

RANCID Group In RANCID Group W RUSTED ROOT 8 SAM FOX Looking SEPULTURA 8 of SILVERCHAIR G ar h U.S. Flag SLAYER Nuclear S. PUMPKINS M

S. PUMPKINS WEBSH COI SUBLIME Killen at SUBLIME Mean Street TYPE O NEGATIVE Group WHITE ZOMBIE Songs Of WHITE ZOMBIE War BACK PATCHES \$9

COVERS ENTIRE BACK AEROSMITH Get A Grip
A. IN CHAINS Rooster
BAD RELIGION Stranger Than Fiction
BIOHAZARD Virus Of Hate
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BIOHAZARD Virus Off-hee CANNIBAL CORPSE Form Oil Mulvi alea DEICIDE Wedel on TORON ASSESSION OF THROUGH WITH A CONTROL OF THE CONTROL OF THE

733 AAGE AGAINST MACHINE 9eo F.s. 487 RAMONES Vondo B. zarro 742 SEPULTURA Chaos A.D. 486 SEX PISTOLS Aever Vino The Burlocks 619 SLAYER Cruc Heo Ske eton 437 STONE TEMPLE PILOTS. ogo 739 TYPE O NEGATIVE Hammergear

ROADIE LAMINATED PASSES SE

ACTUAL PASSES USED BY THE ROADIES

O ALICE IN CHAINS Jar Of Flies O DANZIG Access Ar Areas O DOORS Hall Of Fame 3 HELMET Mean Time '92 Europe Crew 6 J. ADDICTION Nothing's Shocking 3 KISS Dressed To Kill Tour

O NIRVANA Rest In Peace in Utero
2 OFFSPRING Clew Ibur Stall 35
3 O. OSJOURNE Barn At The Moon
1 PANTERA VIGAT Dashay 25 Vp.
3 PINEL AND STALL OF THE WORLD
3 PINEL AND STALL OF THE U. IN
3 PINEL AND STALL OF THE U. IN
5 PINEL AND STALL OF THE U.
5 PI LIVE '95 Four Crew
LYNYRD SKYNRD Tribute Tour
METALLICA Justice For All Tour
METALLICA Rice The Lighting Tour
NIRVANA Never Mind Tour Staff

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2 311 Biack/Logo B ALICE IN CHAINS Biack/Logo ANARCHY Punks Not Dead BOSSTONES Black/Bulldog BUSH Black/Logo CHEMICAL BROTHERS Navy/Logo DANZIG Black/Logo

4 DANLIG SECKLOGO
9 DECIDIO LOGO
5 DETOINES Name Logo
1 DOORS 3 EARNE Logo
1 DOORS 3 EARNE Logo
10 CARBAGE Purpe & Go of Striped Logo
5 FILTER BISACK, OGO
2 HELMET BISACK, OGO
3 JIMI NENDRIK BISACK, OGO
7 KORN. OGO
6 LED ZEPPELIN Green/Symbols

KISS Creatures Of Night/Staff LED ZEPPELIN U.S. 1977

P LIFE OF AGONY Black/Logo I MACHINE HEAD Diamond Logo B MARILYN MANSON Black/Logo B METALLICA Black/Logo F METALLICA Ninja Star Logo

PÄNTERA Green/Logo RAMONES 3 2001.090 ROLLINS BAND Back/Logo SEPULTURA 7 02 S SILVERGHAIR Black/Logo S. T. PILOTS Purple & God Logo TRAINSPOTTING Back/Logo

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D KORN 4 Styles 8 KMFDM 5 Styles 15 LED ZEPPELIN 55 Styles 19 M. MANSON 10 Styles 11 ICA 50 Styles 311 2Styles AC/DC 35 Styles ALICE IN CHAINS 8 Styles MISFITS " FUGAZI 5 Styles GARBAGE 2 Styles JIMI HENDRIX 30 Styles KISS Vakeup 50 Styles

RANCID 2 Styles SEPULTURA 5 St SEX PISTOLS 20

EMBROIDERED PATCHES +4.50

5 311 Lug. 1 AC/DC Lago 8 ALICE IN CHAINS Lago 7 BAD RELIGION Lago 2 BEASTIE BOYS Lago DEICIDE Logo EVERCLEAR Logo FILTER Logo FUGAZI Logo HELMET Logo

IIMI HENDRIX KMFUM Laga KORN Laga LIVE Laga MARILYN MANSON Laga MEGADETH Laga METALLICA Spiash Laga MINISTRY Skulls MISFITS Skull NIRVANA makey base NIRVANA Span 67 - 94 NIRVANA Sever Mind Logs NO DOUBT Logs PANTERA Logs PEARL JAM Stock Figure PINK FLOYD Logs PRIMUS and PINK FLOYD CAR PRIMUS LOGG RAMONES LOGG RAMONES LOGG RAMONES LOGG SEPULTURA CAR LOGG SEPU TOOL LOGO TYPE O NEGATIVE L. GO V. DOO GLOW SKULLS WHITE ZOMBIE V. Juster

LOGO STICKERS APPROXIMATE SIZE 3 1/2" X 8 1/2

HUGE FULL

311 Logo G ALICE IN CHAINS Logo PRIISH GROUP

BUSH Group Butthole Surfers Logo Dead Kennedys Logo

FUGAZI Kultaker JIMI HENDRIX Head Snot KISS Maxeup Faces In Logo

LIVE LOGO
MARILYN MANSON LOGO
METALLICA Splash Logo
MISFITS LOGO/SKUIS
NIRVANA Smiley Face
OBITUARY LOGO
OFFSPRING LOGO

7 PANTERA Dril Logo 2 PEARL JAM SLOKMAN 0 R. A. MACHINE Logo 1 RAMONES Logo 6 REPULTURA Logo 3 SILVERCHAIR Logo 3 TOOL Wrench

OASIS Loga Offspring Logo Pantera Photo Pearl Jam Stick Figure T. O NEGATIVE Bloody Kissed WHITE ZOMBIE Manster

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MARILYN MANSON Logo/mat METALLICA Sprash Logo MISFITS Sku

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KISS L.g. Final.
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311 S a Photo A. IN CHAINS '92 History Photo DOORS Rolling Stone Interview ED ZEPPELIN L. SKYNYRD E Post Legend

M. MANSON MEGADETH Y METALLICA MINISTRY NIRVANA HS OFFSPRING OZZY OSBOURNE PANTERA PEARL JAM

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R. A. MACHINE IN RAMONES MINUS - P. S. P. S.

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MARILYN MANSON Portra! Marilyn Manson Tre Eng Farry G r METALLICA Flaming Skull METALLICA Sku - & Flower METALLICA Ska & Fritwer
OASIS Lago
OFFSPRING Monster Baby With Gun
OZZY OSBOURNE Tattoos
PINK LOYD Dark Side
RED DOO BEEN LOOD
TYPE ON NEGATIVE LONGS OF Halbush
WHITE ZOMBIE Dewn
WHITE ZOMBIE War

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DOORS Pigers On The Storm
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RANCID Out Come The Wolves SEX PISTOLS Potten Crucilix SMASHING PUMPKINS 1979 SOUNDGARDEN Standing Pictus S. TEMPLE PILOTS Group Shot U2 Apriling Baby VOODOO GLOW SKULLS Firme

311 Group Pose
2 AC/DC 96 Group in Wherehouse
6 A. In CHAIN'S Gip Agensi Fence
9 DOOR'S I'm I Bradow
6 FILTER Group Siting On Sep
6 GARBAGE SINEN WHO FOR I'm
7 KISS 4 Soo Potters Waterup
7 KISS 4 Soo Potters Waterup
7 KISS 14 Soo Potters Waterup
8 SISS 14 Soo Potters Waterup
9 KISS 15 Soo Potters Waterup

IME IALLICA 4 HIGHWS

METALLICA GOUGO FS Pp

ANTERA SLAGO FS Pp

ANTERA SLAGO FS Pp

PANTERA SLAGO FS PP

RAMONES SO FOLLO PS

RAMONES SO FOLLO PS

RAMONES SO FOLLO PS

RAMONES SO FOLLO PS

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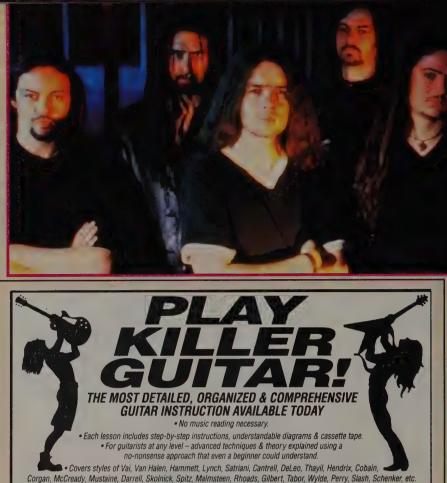
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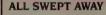
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AARON STAINTHROPE

Sickness often, often attends me I'm ruled by pain Tortured memories burning my brain Oh, make it end Killed for nothing Killed no one I was just a boy Weak and lonely, cold and bloody Give me a hand

Cared by many, but I know none My life has gone Rage and anger tearing through me Who's God will pay?

Made me fight for you, made me die for you You and your God You hope to be loved We're all swept away, so you can have your day On bloodied knees for you Heaven calls to you But I won't die without Without your heart In my hand

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"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide V- IP Eetter To Burn Out Than To FadeAway "Outcesticide V- Gone But Not Forgotten" "Ultimate Collection Vol. 1" "Ulriclased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1	\$36.00 \$36.00 \$24.00 \$28.00 ea \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS "Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide V - Gone But Not Forgotten" "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2	\$36.00 \$36.00 \$24.00 \$28.00 ea \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$170.00 \$28.0
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP)+1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - I'be Etter To Burn Out Than To FadeAway "Outcesticide IV - I'be Etter To Burn Out Than To FadeAway "Outcesticide IV - I'be Etter To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best OfOzz" (JAP) + 2	\$36.00 \$36.00 \$24.00 \$28.00 ea \$28.00 ea \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$36.00 \$34.00 \$34.00 \$36.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS "Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" "OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5	\$36.00 \$36.00 \$24.00 \$28.00 ea \$28.00 \$36.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearalst) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - II's Better To Burn Out Than To FadeAway "Outcesticide V- Gone But Not Forgotten" "Ultimate Collection Vol. 1" "Unreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER), CD-5 "One Up The B-Side' (Demos, B-Sides & Unreleased)	\$36.00 \$36.00 \$24.00 \$28.00 ea \$28.00 ea \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$36.00 \$36.00 \$36.00 \$36.00 \$36.00 \$36.00 \$36.00 \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'r Kurt Cobain" (first demos, outtakes, and rehearsals!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide V- It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER), CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal"	\$36.00 \$36.00 \$24.00 \$28.00 ea \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$36.00 \$36.00 \$36.00 \$36.00 \$28.00 \$36.00 \$36.00 \$36.00 \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS "Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals!) "Outcesticide III - The Needle And The Damage Done" "Outcesticide IV - 11's Better To Burn Out Than To FadcAway "Outcesticide IV - 11's Better To Burn Out Than To FadcAway "Outcesticide IV - 11's Better To Burn Out Than To FadcAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Giri" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("92)	\$36.00 \$24.00 \$24.00 \$28.00 ea \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP)+1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals!) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - I'be Etter To Burn Out Than To FadeAway "Outcesticide IV - I'be Etter To Burn Out Than To FadeAway "Outcesticide IV - I'be Etter To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER), CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ('92) "From Then Til' Now"	\$36.00 \$24.00 \$28.00 ea \$28.00 ea \$28.00 ea \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS "Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals!) "Outcesticide III - The Needle And The Damage Done" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - One But Not Forgotten" "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Giri" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM -"Smail Club" ('92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos"	\$36.00 \$24.00 \$24.00 \$28.00 ea \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS "Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearalst) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - IT Better To Burn Out Than To FadeAway "Outcesticide V- Gone But Not Forgotten" "Ultimate Collection Vol. 1" "Unreleased Tracks" "Ultimate Collection Vol. 1" "Unreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) - 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Sider (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F*eckin' Messishi" Parts 1 and 2	\$36.00 \$24.00 \$28.00 \$2
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'f Kurt Cobain" (first demos, outtakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. I" "Uhrcleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampotine Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ('92) "From Then Til' Now "Pearl Jam And Andrew Wood Demos" "No F**ekin' Messishi" Parts 1 and 2 "The Wall" 2 CD ('96)	\$36.00 \$24.00 \$28.00 ea \$28.00 ea \$28.00 ea \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS 'Demos And Remixes' Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" 'Outcesticide II - The Final Solution" 'Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just 4 Gir!" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tearn" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("92) "From Then Til 'Now" "Pearl Jam And Andrew Wood Demos" "No F*ekin' Messishi" Parts 1 and 2 "The Wall" 2 CD ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-72) 2 C	\$36.00 \$24.00 \$28.00 ea \$28.00 ea \$28.00 ea \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'r Kurt Cobain" (first demos, outtakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide V- It's Better To Burn Out Than To FadeAway "Utlimate Collection Vol. I" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("29) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F7*ekin' Messishi" Parts 1 and 2 "The Wall" 2 CD ("Yakon Meart Mother On The Road" ("71-"72) 2 CPOSON - "Crack A Smile"	\$36.00 \$24.00 \$28.00 \$2
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS "Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals) "Outcesticide III - The Final Solution" 'Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide V- Gone But Not Forgotten" 'Ultimate Collection Vol. 1" "Unreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultral Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" "PEARL JAM - "Small Club" ("92) "Prom Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**eckin' Messiah!" Parts 1 and 2 "The Wall" 2 CD ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-"72) 2 C POISON - "Crack A Smile" POWER METAL - Various Artists 2 CD (GER)	\$36.00 \$24.00 \$28.00 \$2
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'r Kurt Cobain" (first demos, outtakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadcAway "Outcesticide V - It's Better To Burn Out Than To FadcAway "Outcesticide V - Gone But Not Forgotten" "Ultimate Collection Vol. I" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Tampoline Machine" "Just A Girt" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" (*22) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**eckin' Messiah!" Parts 1 and 2 "The Wall" 2 CD ('96) PINK FLOYD - "Atom Heart Mother On The Road" ('71-'72) 2 C POISON - "Crack A Smile" POWER METAL - Various Artists 2 CD (GER) PRETENDERS - "May We Rock You" ('94)	\$36.00 \$24.00 \$28.00 \$28.00 ea \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$28.00 \$36.00 \$36.00 \$36.00 \$36.00 \$28.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Itey Man" (JAP) + 1 "Itey Man" (JAP) + 1 NINE INCH NAILS "Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM -"Small Club" ('92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**eckin' Messishin' Parts I and 2 "The Wall" 2 CD ('96) PINK FLOYD - "Atom Heart Mother On The Road" ('71-'72) 2 C PONSON - "Crack A Smile" POWER METAL - Various Artists 2 CD (GER) PRETTY MAIDS - "Fluttre World" ('JAP)	336.00 c 224.00 c 228.00 c 228
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "NIGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS 'Demos And Remixes' Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just 4 Girl" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tearn" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F?*ekin' Messishi" Parts 1 and 2 "The Wall" 2 CD ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 CP OISON - "Crack A Smile" POWER METAL - Various Artists 2 CD (GER) PRETENDERS - "May We Rock You" ("94) PRETETY MAIDS - "Future World" (JAP) "Stripped" (JAP) "Stripped" (JAP) "Stripped" (JAP)	336.00 cs 224.00 cs 228.00
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "NIGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS 'Demos And Remixes' Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. 1" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just 4 Gir!" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tearn" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No FYeckin' Messish!" Parts 1 and 2 "The Wall" 2 CD ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 CP OISON - "Crack A Smile" POWER METAL - Various Artists 2 CD (GER) PRETENDERS - "May We Rock You" ("94) PRETETY MAIDS - "Future World" (JAP) "Stripped" (JAP) "Offside" (JAP) "Offside" (JAP) "In Santa's Clawe" (JAP) "In Santa's Clawe" (JAP)	336.00 cs 224.00 cs 228.00 cs 236.00
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"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'r Kurt Cobain" (first demos, outlakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide V- Gone But Not Forgotten" "Ultimate Collection Vol. I" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("92) "Prom Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**ekin' Messishi" Parts I and 2 "The Wall" 2 CD ("92) "Prom Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**ekin' Messishi" Parts I and 2 "The Wall" 2 CD ("92) PRETTY MAIDS - "Future World" (JAP) "Spooked" ("JAP) "Spooked" ("JAP) "In Santa's Clave" (JAP) "Spooked" ("JAP) "Spooked" ("JAP) "In Santa's Clave" (JAP) "Spooked" NEW RELEASE (GER) PRIDE & GLORY - "Pride & Glory" (JAP) + 1 PRINCE - "Welcome To The New World" ("96)	336.00 524.00 E328.00 E338.00
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"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS 'Demos And Remixes' Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals) "Outcesticide III - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. I" "Urreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Gir!" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tearn" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side' (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" "PEARL JAM - "Small Club" ("92) "Prom Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No FP*ekin' Messish!" Parts 1 and 2 "The Wall" 2 CD ("96) INK FLOYD - "Atom Heart Mother On The Road" ("71-"72) 2 C POISON - "Crack A Smile" POWER METAL - Various Artists 2 CD (GER) PRETENDERS - "May We Rock You" ("94) PRETTYY MAIDS - "Future World" (JAP) "Stripped" (JAP) "Spooked" NEW RELEASE (GER) PRIDE & GLORY - "Pride & Glory" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEENS ""The Royal Countdown" ("74)	336.00 524.00 es 228.00 es 238.00 es
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"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'r Kurt Cobain" (first demos, outlakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide V- Gone But Not Forgotten" "Ultimate Collection Vol. I" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ('92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**ekin' Messishi" Parts 1 and 2 "The Wall" 2 CD ('92) "The Wall" 2 CD ('96) PINK FLOYD - "Atom Heart Mother On The Road" ('71-'72) 2 CP OISON - "Crack A Smill" POWER METAL - Various Artists 2 CD (GER) PRETENDERS - "May We Rock You" ('94) PRETTY MAIDS - "Future World" (JAP) "Spooked" NEW RELEASE (GER) PRIDE & GLORY - "Pride & Glory" (JAP) + 1 PRINCE - "Welcome To The New World" ('96) QUEEN - "The Royal Coundown" ('74) QUEENSRYCHE - "Disease Is Rampant" "Unjugged And Other Stories" "Here In The Now Prontier" (JAP) + 1 RGE & GA. THE MACHINE - "Rage On Stage"	336.00 524.00 E28.00 E8 528.00 E8 52
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "IGHT RANGER - 'New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory Of Kurt Cobain" (first demos, outtakes, and rehearsals) "Outcesticide III - The Final Solution" "Outcesticide III - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Ultimate Collection Vol. I" "Urbreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Giri" OSBOURNE, OZZY - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) (D-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" "PEARL JAM - "Small Club" ("92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F*eckin" Messishi" Parts 1 and 2 "The Wall" 2 CD ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-"72) 2 C POISON - "Crack A Smile" POWER METAL - Various Artists 2 CD (GER) PRETTY MalDS - "Putture World" (JAP) "Stripped" (JAP) "Spooked" NEW RELEASE (GER) PRETTY MADS - "Putture World" (JAP) "Spooked" NEW RELEASE (GER) PRIDE & GLORY - "Ride & Glory" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEEN "The router" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEEN "The router" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEEN "The router" (JAP) + 1 PRINCE - "The mall contined" ("74) QUEENSRYCHE - "Disease Is Rampant" "Unplugged And Other Stories" "Here in The Now Trontier" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEEN "The router" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEEN "The router" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEEN	336.00 524.00 es 228.00 es
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS"Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'r Kurt Cobain" (first demos, outlakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide IV - It's Better To Burn Out Than To FadeAway "Outcesticide V- Gone But Not Forgotten" "Ultimate Collection Vol. I" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampoline Machine" "Just A Girl" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tear" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ('92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**ekin' Messishi" Parts 1 and 2 "The Wall" 2 CD ('92) "The Wall" 2 CD ('96) PINK FLOYD - "Atom Heart Mother On The Road" ('71-'72) 2 CP OISON - "Crack A Smill" POWER METAL - Various Artists 2 CD (GER) PRETENDERS - "May We Rock You" ('94) PRETTY MAIDS - "Future World" (JAP) "Spooked" NEW RELEASE (GER) PRIDE & GLORY - "Pride & Glory" (JAP) + 1 PRINCE - "Welcome To The New World" ('96) QUEEN - "The Royal Coundown" ('74) QUEENSRYCHE - "Disease Is Rampant" "Unjugged And Other Stories" "Here In The Now Prontier" (JAP) + 1 RGE & GA. THE MACHINE - "Rage On Stage"	336.00 524.00 cs 228.00 cs
"Japandemonium" (JAP) "Bump Ahead" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 "Hey Man" (JAP) + 1 NIGHT RANGER - "New York Time" (JAP) CD-5 w/3 unrel. NINE INCH NAILS" Demos And Remixes" Parts 1 & 2 NIRVANA - "Outcesticide - In Memory O'r Kurt Cobain" (first demos, outtakes, and rehearsals)) "Outcesticide II - The Needle And The Damage Done" "Outcesticide II - The Final Solution" "Outcesticide V - It's Better To Burn Out Than To FadcAway "Outcesticide V - It's Better To Burn Out Than To FadcAway "Outcesticide V - Gone But Not Forgotten" "Ultimate Collection Vol. I" "Uhreleased Tracks" "Into The Black" (6 CD Box Set With Booklet) NO DOUBT - "Sushi Chick" "The Multicultural Trampotine Machine" "Just A Girl" OSBOURNE, OZZV - "Ozzmosis" (JAP) + 1 "No More Tears" (JAP) + 2 "Best Of Ozz" (JAP) Greatest Hits "Perry Mason" (GER) CD-5 "One Up The B-Side" (Demos, B-Sides & Unreleased) PANTERA - "Power Metal" PEARL JAM - "Small Club" ("92) "From Then Til' Now" "Pearl Jam And Andrew Wood Demos" "No F**ckin' Messiah!" Parts 1 and 2 "The Wall" 2 CD ("96) PINK FLOYD - "Atom Heart Mother On The Road" ("71-'72) 2 CP OISON - "Crack A Smils POWER METAL - Various Artists 2 CD (GER) PRETENDERS - "May We Rock You" ("94) PRETETY MAIDS - "Piture World" (JAP) "Stopiode" (JAP) "In Samal's Claves" (JAP) "Spooked" NEW RELEASE (GER) PRIDE & GLORY - "Pride & Glory" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEENS "The Now Frontier" (JAP) + 1 PRINCE - "Welcome To The New World" ("96) QUEENS "The Now Frontier" (JAP) + 1 "Fire In The Now Frontier" (JAP) + 1 "Fire In The Now Frontier" (JAP) + 1 "Free Tibet" "Free Tibet" "Get Up, Stand Up"	336.00 524.00 Ex 228.00 Ex
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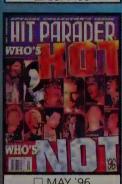
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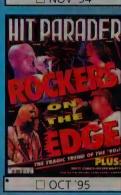
















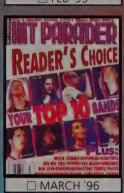




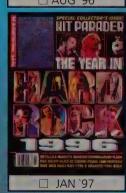




















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BY ROB ANDREWS

Queensryche's Chris DeGarmo may well rank as one of the true "Rodney Dangerfields" of the hard rock world— it often seems no matter how many great solos he plays or how many platinum albums he appears on, this Seattle native simply gets no respect During his dozen-year career, DeGarmo has created some of the most memorable guitar "textures" of the rock era— rich, multi-layered sounds that rely more on substance than on flash or style. Yet, despite the multi-platinum accomplishments of DeGarmo and bandmates Geoff Tate, Scott Rockenfield, Eddie Jackson and Michael Wilton, few so-called experts have given proper consideration to the work of this six-string master when any of those insufferable "Top 10 Guitarists" lists are constructed. It's not that DeGarmo isn't capable of creating ear-shattering, faster-than-light solos, it's more that he prefers to keep his work contained within the often rigid confines of Queensryche's complex musical opuses. But throughout such classic efforts as **Operation:mindcrime** and **Empire** or on their latest, **Hear In The Now Frontier**, DeGarmo's distinctive stylings brand each and every 'Ryche composition with the unmistakable air of greatness. With that in mind, we thought there would be no better time than right now to invite Mr. DeGarmo to share a little **Tech Talk** with us

CHRIS DeGARNO

Hit Parader: Do you feel that your playing style has evolved greatly over the years?

Chris DeGarmo: I think that the way I've gotten my sound has changed more than my playing itself. By that I mean that in previous years we'd work long hours to attain a certain sound, then go into an expensive studio in order to try and capture it. Now, with the advancement in home recording gear, much of your initial efforts can by used on a final recording. I'd say that over half the guitar work on **Hear In The Now Frontier** was drawn directly from my original home recordings— which is also the way it was on our previous album, Promised Land. That's amazing when you think about it. But it's great in that you're allowed to really keep the recordings that sound fresh and exciting. Those are the words I'd like to use to describe my guitar playing.

HP: Do you ever feel your guitar playing is limited by the nature of Queensryche's approach where the song is the star, not the player?

CD: You hit upon the key. There is a chemistry between us that creates the sound that is Queensryche. We pride ourselves in the fact that it is our songs that people remember, not necessarily a particular instrumental part. We've never believed that there should be a guitar solo of a particular length on song just to feed someone's ego. That is the exact opposite of what has always been at this group's creative core. But, on the other hand, there are solos on some of our songs that I am quite proud of—but they all fit within the context of the song. I've never believed there was reason to play more, or less, than was required by a song.

HP: It seems that many of the so-called

Seattle bands have followed your lead by supplanting unneeded instrumental flash with musical substance.

CD: That may be true, but I'm sure it's more by accident than by design. We may all come from Seattle, but I don't know how much of a direct influence we have had on bands like Pearl Jam or Soundgarden. We're from a different musical generation, and while I like much of what those bands are creating, I seriously doubt that our approach had much impact on them at all. There's always been a lot of talent in Seattle, and it's very exciting that it's become such a hub of activity. Unfortunately, because of our touring schedule, we missed out on a lot of the action that was going on in Seattle. Most of the period in 1991-92, we were on the road. By the time we got back home, most of the bands like Peal Jam or Alice In Chains had already established themselves and were national acts.

HP: Queensryche has survived for more than 12 years. Do you see any of the current crop of Seattle rockers lasting that long?

CD: That's really impossible to tell, but longevity is the true test. Hangin' around for a long time has become an increasingly rare commodity in rock these days because the overexposure provided by outlets like MTV burn bands out in a hurry. I'd like to think that a lot of those bands will last, but when you look at a case like Nirvana, or certainly what recently happened with Soundgarden, it makes you wonder a little. Success places a lot of extra pressures upon you, and it does take a certain type of personality to handle that. One of the threads that holds our new album together is our struggle to deal with exactly that kind of pressure. Fortunately, we

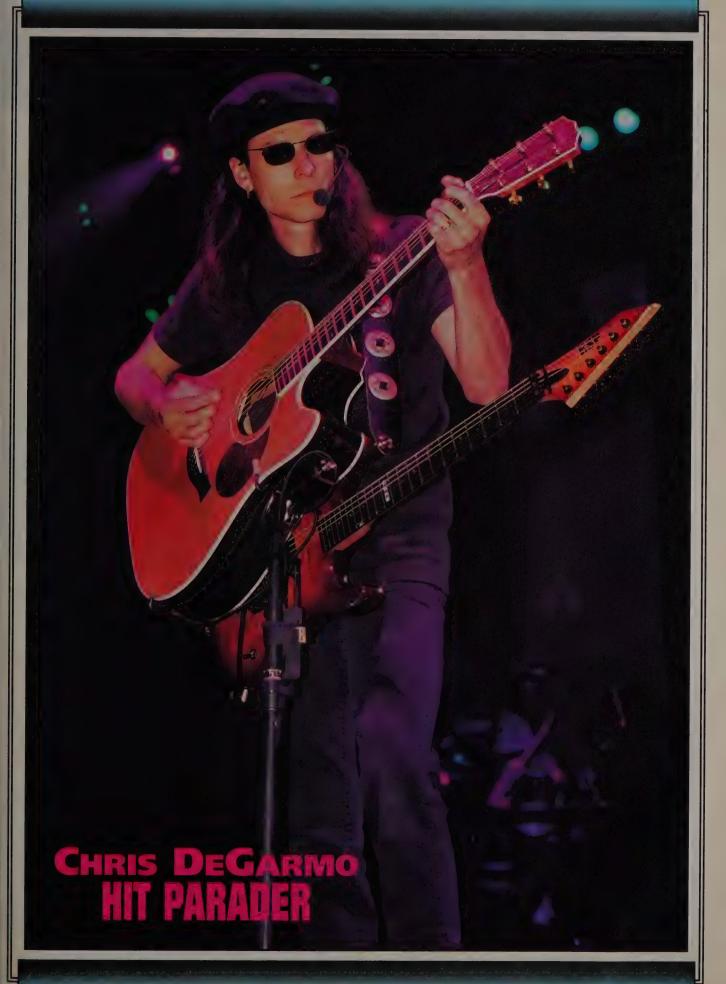
had a fairly slow, ten-year build before the pressures of success really hit us.

HP: With a dozen years' worth of material to draw from, how did you choose the songs for this stage show?

CD: We knew it was going to be a long, long show from the moment we started planning it. But we were also aware that some fans who might catch on to us with this album might not even be familiar with some of our earlier efforts. That's why we've created a live show that features songs from throughout our career in an almost chronological order. We're not presenting quite as dramatic a show this time because we really want the focus to be on the music, and the people playing the music, rather than all the multi-media effects that we featured last time. That was fun to do, but this tour will be different.

HP: A number of years ago, following the release of **Empire**, you were on the road for nearly two years— and you were able to headline arenas. This time you'll probably be playing in smaller halls; does that bother you?

CD: No, it doesn't bother us at all. In fact, this stage show was designed prior to this album being released, and it was created with smaller halls in mind. We've played the big arenas, we know what that's like. There's no particular thrill for us to go back there. We're much more interested in exploring some new ideas and putting them to work. For Queensryche, new challenges are always what motivate us, Simply recreating things that we know have worked in the past holds little appeal. That's true for me as a member of this band, as a guitarist— and I guess in life as a whole.



iMarzio is not the only name in the replacement-pickup field. There are also Seymoure Duncan and Bartolini. But DiMarzio was the first: it was Larry DiMarzio who, some 20 years ago, pioneered the idea of personalizing off-the-rack guitars with pickups that matched classic sounds with up-to-date technology and refinement, and that did not require gouging holes in the guitars and lowering their value. While Duncan and

than traditional humbuckers. The neck and bridge pickups are each specially calibrated; the bridge has more mid and low-end response to add punch and power to leads or rhythm playing; DiMarzio says this also means more uniform response when switching between two pickups. The pickups are also double wax-dipped to help prevent micro-

Bartolini also make a wide range of outstanding and innovative products, their very presence as competition is a tribute to DiMarzio.

DiMarzio's latest in a long line of custom pick ups is the PAF Classic Covered Humbucker, which looks like typical Gibson PAF (Patent Applied For) pickup with its silver cover and one of its two rows of pole-pieces visible. But DiMarzio savs its covers are different: that pickup covers, while originally designed to shield out noise, also led to a loss of presence and ability to pickup string attack and playing dynamics. DiMarzio says its new PAF Classic covers, along with patented Airbucker technology, create less magnetic string-pull than original covered humbuckers, allowing the strings to vibrate more freelyand that leads to greater sensi-

tivity to strong dynamics, and to harmonic overtones. In short, better sound.

The PAF Classic has the typical humbucking sound round, fat and warm—but with stronger low-end definition

phonic feedback, and have

more wiring options than vintage humbuckers with fourconductor cable that allows for series/parallel wiring and coil-splitting possibilities.

For more info on these and DiMarzio's many other pickups, write: DiMarzio Inc., 1388 Richmond Terrace, PO.Box 100387, Staten Island, NY 10310.



Cabian's new educational cym-Dbal series comes in nine different pre-packaged sets for concert bands, orchestras, marching bands, and for use with Sabian's new Cymbal Station marching percussion carrier. Most sets come with leather straps and pads, and are available in the affordable B8 Pro and B8 student lines and the higher-priced HH and AA pro lines. Sizes range from 13 inch marching hi-hats to 18 inch marching crashes (some of which you may want to try out in drum kits). For more info write: Sabian Ltd., Meductic,

New Brunswick, Canada, EOH ILO.

LY SPEAKING

If you and your band are gonna play at clubs or wherever, you need to make sure your instruments and amps and vocals and microphones are all transmitting what you're playing and singing through them the way you want. And that's where SoundTech, a major player for years in the powered-mixer market, may come in handy. SoundTech's new MegaMix is billed as "the next generation," with power and features previously unseen in the powered-mixer market. There are three MegaMix models: the MM6 with six inputs and 450 watts of power; the *MM6D* adds "digiEFX," a proprietary 128-preset, 16-bit digital effects unit designed to be easy to control onstage; and the MMIOSD has 10 inputs, dual outputs for a monster total of 900 watts, plus digiEFX and full stereo operation. MegaMix units also have dedicated subwoofer outputs, functional staggered-knob design, and combination XLR and 1/4" input jacks. Meanwhile, SoundTech's new DJ6 Professional DJ Mixer is perfect for music playback applications, with fast and accurate dual-W meters, 5-band graphic EQ with carefully chosen filter frequencies (from 42 to 1 5.3k Hz), dedicated 2-band shelving EQ on the mic channel, an auto-talkover feature to automatically "dip" the music level whenever the DJ speaks, plus ample inputs— 2 phono, 3 CD, 1 MD, video and second mic. In a thoughtful touch, this nice-looking but super-rugged unit also has an assignable crossfader (the most abuse-prone control on such units) easily replaceable through a bottompanel access hatch. For more info write: SoundTech, c/o Washburn Intl, 255 Corporate Woods Parkway, Vernon Hills, IL, 60061.

Zildjian has introduced Real Cymbal Dog Tags to its popular line of BASIC logowear. The dog tags are cut from actual Zildjian cymbals; each is one of a kind due to the unique shape, lathing and hammering of each cymbal. The Zildjian logo is laser-etched on one side of each tag, and they come in military style configurations of two, on gold-tone chains of differing lengths. You could call them Cymbal Symbols. For more info write: Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA, 02061.



VIDEO

BY ANNE LEIGHTON

elieve it or not, the Rollins Band's new Electronic Press Kit Come In And Burn is burning up the television waves in California as an informercial. As any insomniac knows, an informercial is a 30 minute TV commercial in which an advertiser attempts to convince you to buy everything from juice makers to exercise equipment. Entertainment industry folks have been using EPKs for many years. Some EPKs are straight-ahead interviews and are sent to regional television stations so that entertainment editors can excerpt one or two parts of a conversation, making it seem like they actually interviewed someone famous. Rollins Band are signed to Dreamworks SKG, a company boosted by some of the most renowned filmmakers and music industry pros around. So why not take advantage of some of Stephen Speilberg's friends and showcase the multifacet Henry Rollins in a variety of situations? Once Dreamworks SKG made the EPK available to journalists, the company decided to buy time in late night markets when they knew rock and rollers would be awake, and see what kind of response broadcasting the presskit as an infomercial might generate. It appears as if it's generated a good response. In addition to Come In And Burn doing well in those markets, Rollins' previous album, Weight is approaching gold status in the United States.

Well, we know that MTV and Infomercials certainly make a difference in record sales. News-TV also makes a difference in record sales. The band Love In Reverse was recently the subject of a dramatized documentary on ABC's Turning Point. The show hyped that they followed the band around for a year. When their news piece was broadcast this past March, the band's record sales went from 4 to 400 copies in a week. We're not sure how accurate the show's presentation about the band's story was. For one thing, a year ago Video View was given a press release that stated Love In Reverse was discovered through the internet. The TV show noted that the band's manager, Jonny Z heard their music on the radio, and chased after the band. Even so, the **Turning Point** broadcast was valuable viewing providing insight on how the music business works.

It's time to save those pennies and throw away your TV set, because it's outdated. The federal government has ordered that analog television be replaced by Digital TV by the year 2006. This means that television broadcasters MUST broadcast with expensive computer technology, so that you will be able to view something as crisp looking as a film in a theater. You will have to

owned by CBS, ABC, NBC and Fox must begin broadcasting with digital technology by 1999.

There are two new home videos of note this month— Message To Love: The Isle of Wight Festival— The Movie, with last performances from Jimi Hendrix, Jim Morrison, plus Free, The Who, Rory Gallagher's first band, Taste, Ten Years After, Emerson Lake & Palmer and Jethro Tull. (\$19.95/SMV).



buy a Digital TV, because the technology for broadcasting Digital TV is NOT compatible to Analog TV. Currently these televisions cost \$2000, and they are not available in portable size. By the way if you live in the New York City television market, you are going to have to really save your pennies, dimes, quarters AND silver dollars. The federal government has ordered that all New York Stations

There's also a funky-metal from the Dan Reed Network's **Live At Last**. (A Video Media International) 1-888-57-VIDEO)... Another sign that the home video market is losing steam— Viacom is looking to sell Block Buster Video... MTV is now officially broadcasting video programing on the Internet. You need Intercast technology to view the programming on the site, Intercast Jam.

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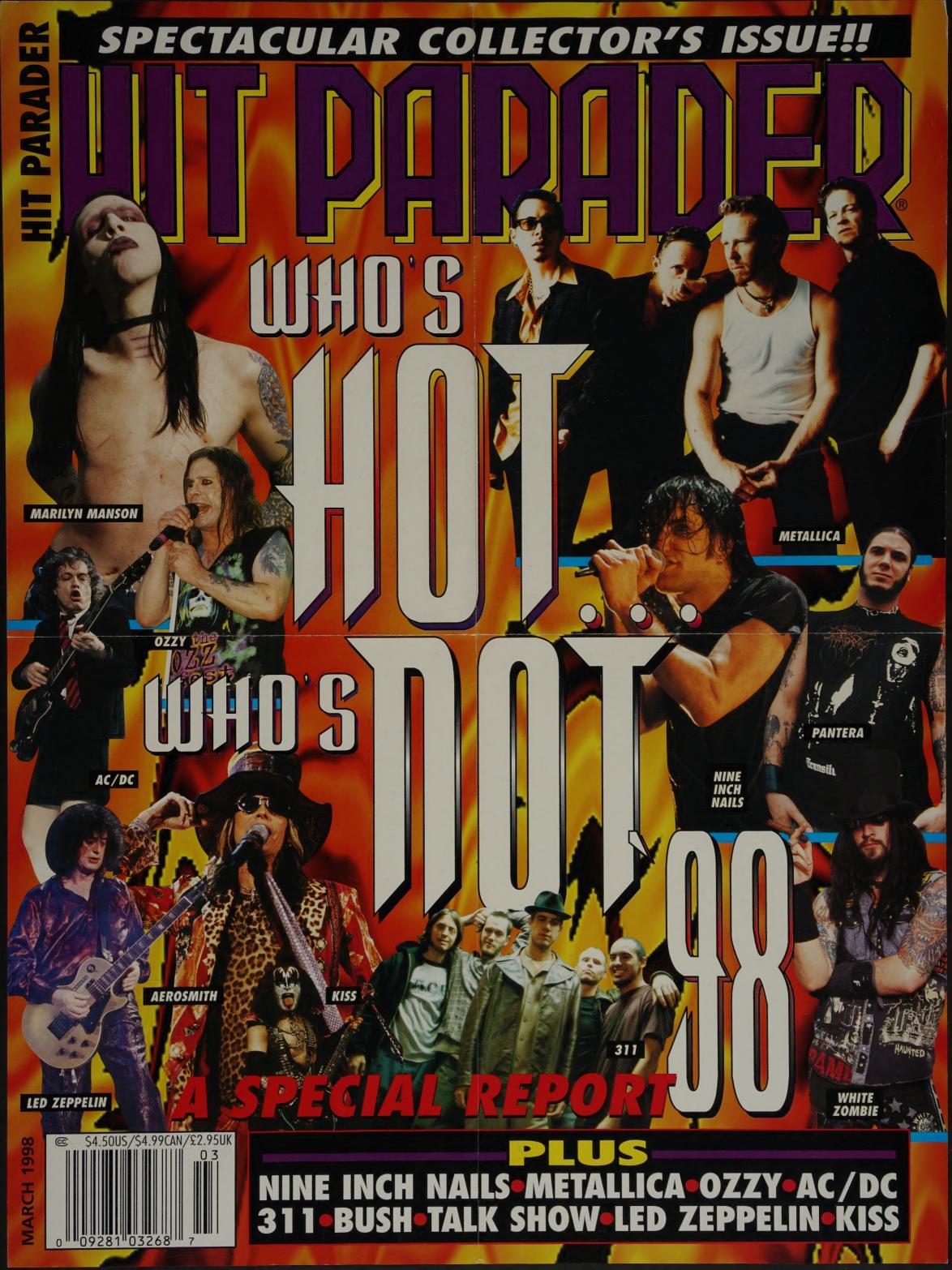
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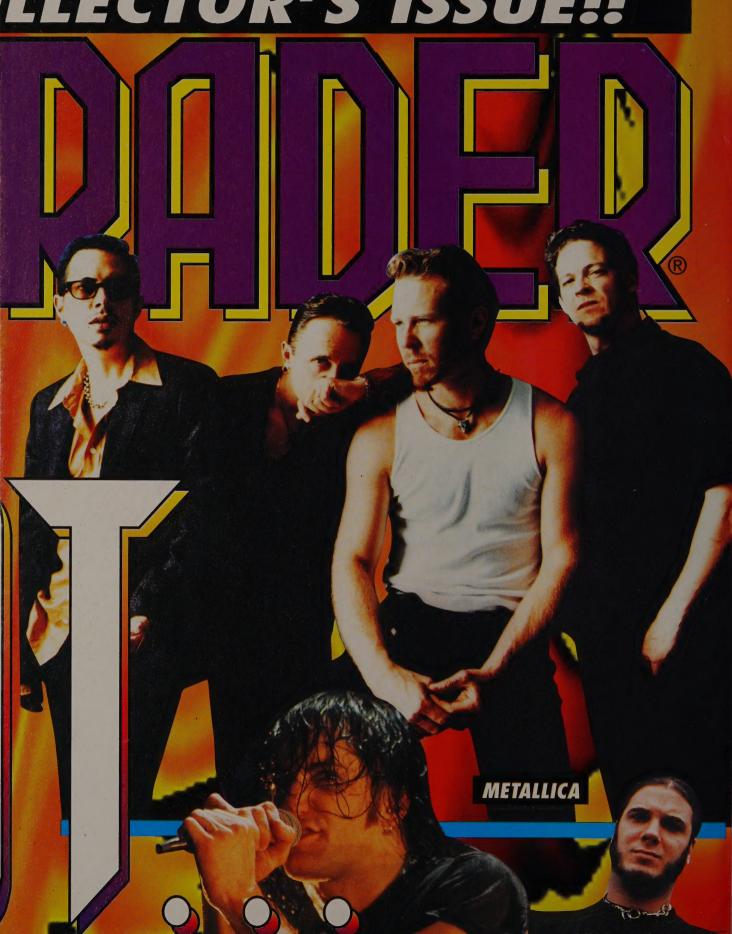


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